SAN FRANCISCO PUBLIC LIBRARY
3 1223 03941 9511

CALIFORNIA ART RESEARCH

VOLUME TWENTY
PART TWO

FIRST SERIES

Abstract from WPA Project 2874
O.P. 65-3-3632

SAN FRANCISCO, CALIFORNIA
1937

MONOGRAPHS TO BE INCLUDED IN MAJOR SERIES--PUBLISHED AND ASSIGNED

VOLUME I.

INTRODUCTION TO SERIES
MAIL FAMILY

VOLUME II.

KEITH, WILLIAM
HILL, THOMAS
HIRSTADT, ALBERT

VOLUME III.

ROSENTHAL, TONY
TOJETTI, DOMENICO
WELCH, THADDEUS
BRENNECK, CHARLES D.

VOLUME IV.

TAVERNIER, JULES
CARLSEN, EMIL
JOUILLIN, ANDRE
FORCHHEIM, CHRIS
NIX, JULIAN
WILLIAMS, VIRGIL

VOLUME V.

WITTMAN, EMERY A.
RICHARDSON, FAY C.
SAMUEL, JOSEPH
GRANT, CHARLES
BROWN, HENRY J.
ATKINS, ARTHUR

VOLUME VI.

PITTMAN, ARTHUR
AITKEN, HERBERT I.
FIELDS, DOUGLAS
DOMINGO, EARL

VOLUME VII.

MATHEWS, ARTHUR
PIAZZONI, GIOVANNI
ROBERTS, ANNE

VOLUME VIII.

BLUM, MATTHEW
VAN SCOUT, FRANK

VOLUME IX.

COTTON, GAY
PEIXOTTO, ERNEST
MC COLAS, FRANCIS
BARNES, E. W.
HANSEN, ARTHUR

VOLUME X.

DICKMAN, CHARLES
MATTHIES, KARL
BENNET, CHARLES W.
VOWES, THEODORE

VOLUME XI.

[illegible]

VOLUME XII.

ABBOT, ROBERT B.
BARCLAY, HENRY P.
FORTUNE, E. CHARLTON

VOLUME XIII.

[illegible]

VOLUME XIV.

[illegible]

VOLUME XV.

[illegible]

VOLUME XVI.

[illegible]

VOLUME XVII.

[illegible]

VOLUME XVIII.

[illegible]

VOLUME XIX.

[illegible]

Vol. XX
PART TWO

MONOGRAPHS

MAXINE ALBRO

CHIN CHEE

BERNARD ZAKHEIM

ANDREE REXROTH

CHIURA OBATA

Gene Hailey, Editor
Abstract from California Art Research
W.P.A. Project 2874, O.P. 65-3-3632

TABLE OF CONTENTS

PAGES

MAXINE ALBRO..... 1

Youth and Early Training..... 2
European Study..... 2
Early San Francisco Work..... 3
A New York Exhibition..... 4
Her Return to San Francisco..... 6

Receives Recognition..... 6
Comparison With Mexican Artists..... 8
A Vallejo Commission..... 8
A Berkeley Exhibit..... 9
A Controversy..... 10

The Teachers College Mosaic..... 12
Conclusion..... 13
Representative Works..... 14
Permanent Collections..... 14
Exhibitions..... 14
Bibliography..... 15

CHIN CHEE (CHEUNG LEE)..... 16

Western Influence..... 16
Born in Rural Atmosphere..... 16
Chinese Schools--The School Name..... 17
America--School--Work..... 18
Orient Versus Occident..... 19

Art Student--School Prizes..... 21
School Completed--Hotel Work..... 23
Nostalgia--Return to China--Marriage..... 23
Return to America--Commissions..... 24
Advent of Depression--Loss of Hotel..... 24

Government to the Rescue..... 25
Studio--Inventive Ability..... 26
Philosophy..... 27
Conclusion..... 28
Representative Works..... 29

Private Collections..... 29
Exhibitions..... 30
Prizes..... 30
Associations..... 30
Bibliography..... 31

TABLE OF CONTENTS (cont.)

PAGES

BERNARD BORUCH ZAKHEIM..... 32

Birth and Ancestry..... 34
Early Years..... 36
Awakening Ambition..... 39
First Recognition..... 41
War Years..... 42

Life, His Studio..... 45
Arrives in America..... 46
Furniture Factory..... 48
Demoralization..... 50
In Mexico..... 51

Mexican Market..... 52
Life in Paris..... 55
First San Francisco Fresco..... 58
Disillusionment..... 62
Coit Tower War..... 64

American Artists Congress..... 78
"Pacific Avenue Gospel"..... 80
Health Center Murals..... 81
University Medical School Murals..... 82
Waterfront Murals..... 95

University Hospital Murals..... 97
History of Medicine in California..... 97
Some Valuations..... 102
Zakheim's Working Philosophy..... 104
Conclusion..... 107

Representative Works..... 108
Private Collections..... 109
Permanent Collections..... 109
Exhibitions..... 110
Awards--Clubs..... 111
Bibliography..... 112

ANDREE REXROTH..... 114

Genealogy..... 114
Schooling and Early Training..... 115
Early Exhibitions..... 115
Conclusion..... 117
Representative Works..... 118

TABLE OF CONTENTS (cont.)

PAGES

Permanent Collections..... 118
Private Collections..... 118
Exhibitions..... 118
NOTE: No Bibliography..... 119

CHIURA OBATA..... 120

Genealogy--Early School Life..... 120
Ancestry..... 121
Tokyo Art School--First Prize..... 122
The Return Home..... 124
Desire to Travel..... 125

Perfection of Japanese Materials..... 125
San Francisco--Art School Shock..... 128
Sketches of the 1906 Disaster..... 128
Marriage..... 130
Magazine and Mural Work..... 131

Madame Butterfly..... 132
California Vacation..... 133
The Initial Exhibit..... 134
Father's Death--Return to Japan..... 138
California "Message" to the Emperor..... 139

A New Study..... 139
Technique of Old Japanese Masters..... 140
Wood Block Prints Exhibit..... 141
Work of Father and Son..... 141
University of California..... 143

Love of Nature..... 143
Philosophy..... 146
Critic's Evaluation..... 148
Conclusion..... 152
Representative Works..... 153

Permanent Collections..... 156
Private Collections..... 156
Exhibitions..... 156
Awards--Clubs..... 157
Bibliography..... 158

M A X I N E A L B R O

1903..... . . .

Biography and Works

"MOSAIC"

STATE TEACHER'S COLLEGE--SAN FRANCISCO

MAXINE ALBRO

Maxine Albro, one of California's leading women artists, founded her studies of fresco and mural decoration on the impetus gained from several trips to Mexico, in the last few years. The ancient Mayan and other tribal art there stirred her, while she also met the dynamic Muralists Diego Rivera, Orozco and others, whose works gave her new concepts of the meaning of great wall decorations.

Although young in years, Miss Albro was mature in art accomplishment, when she turned from the many modern trends felt in local art and mostly derivative from Europe. She has always taken decisive steps towards new methods and manners and recently has begun to work in terms consistent with the Pacific Coast culture. Her own fresco work soon led to work with groups of other fresco experimenters. She is among the pioneer San Francisco civic muralists of this decade. Her sense of the value of the local scene and its social import has rapidly unfolded. She has grown from a painter ofsmall canvases to a commentator on Western history and history in the making in the lives of working people of today.

Recently, her design for a mosaic has been unveiled with impressive ceremonies on the facade ofthe San Francisco State Teachers College. It employed a score of technicians and several other artists and has made history in California

art annals, insomuch as it was the first mosaic design carried to completion, through every process, in California. Her design was finished as an art project of the United States Works Progress Administration.

YOUTH AND EARLY TRAINING

Maxine Albro was born in Iowa, April 1, 1903. Her father's ancestors came from Spain, which may bear upon her racial response to the Mexicans. Her mother was Irish-English. When very young her family moved to Los Angeles, where she attended the public schools and graduated from High School in 1920.

After a year in San Francisco, where she did successful commercial art work, Maxine spent a year of study in Paris at the Academie Chaumiere. In the French museums she studied the peasant arts of Europe. Her family now moved to San Francisco, so she attended the California School of Fine Arts during 1923 to 1925. Here her exceptional talents found recognition, but her urge to further study led her to Mexico City. In the Palace of Fine Arts and the National Museum she was stirred by the native arts and crafts and sought them out in the obscure tropical town of Oaxaca, where she spent several months drawing and painting in many media. This was the first of several seasons spent in Mexican towns, learning the past and present primitive art expression of these people who so fascinated her.

EARLY EXHIBITIONS

Beginning with 1925, Maxine Albro exhibited with the annual San Francisco Art Association and in each succeeding year, a few of her paintings, drawings or lithographs were in every showing. Her individual exhibitions after 1925 caused excitement in San Francisco's studios and art columns. Her enthusiasm for the Mexican theme led many of her friends to invade Mexico as a sketching ground. She was even accused of being "a little Diego Rivera," yet she was essentially herself in her new decorative simplicity and sensitive approach to the racial characteristics of the Mexican types she painted. Her work reveals the sensitive woman artist who reflects and conserves the scenes and life around her.

Her many trips to Mexico always brought fresh works to exhibit, and these exhibits led to private commissions to decorate California "Hacienda" homes, with patio frescoes. The modern Mexican fresco blends well with the Spanish type houses built of plaster or stone or adobe, oak-timbered and tile roofed, with cool court-yard patio walls.

The years of 1929 and 1930 Maxine Albro spent on many outdoor fresco commissions. Notable among them was the series she did for the Allied Arts Guild, "Spanish Farm." They were painted on wet lime in natural earth colors, in true fresco technique, which requires great skill in mixing pigments and use of the brush.

These frescoes were reproduced in many magazines and newspaper supplements. They were titled "Patron Saints of the Field and Household Labor," and verses from the Spanish Bible were worked into the borders. Her distinguished design for the pottery patio showed her study of the authentic patterns of Mexican native pottery.

During her many visits to Mexico Miss Albro has become an authority on the derivatives of Mexican design. She has also made careful notes on costume and pageantry. In some villages she was the only foreign resident, and closely learned their traditions and tribal life. She knows the Zacatecas well, the Tehuantepec peons and the sun-children of Michoacan. She has also inspected the art schooling of Mexican children and approves their direct methods and healthy art.

A NEW YORK EXHIBIT

In 1931, Miss Albro was sponsored by the Junior League in an exhibition at the Delphi Studios in New York City, in accord with the modern Mexican art "renaissance" then fostered in New York art galleries. Miss Albro's first showing in the east was thirty paintings and thirty drawings, which brought comment from the Art Digest of December 1931:

> "At the Delphi Studios, Maxine Albro, young American artist of the Mexican school, is holding an exhibition. Her special forte is the depiction of native women and children in gay native costume, and scored a critical as well as a popular triumph."*

* See bibliography-

The New York Herald-Tribune wrote:

"Her work shows the influence of Mexican feeling, but it is so picturesque and colorful that nothing else matters."*

The Critic of the New York Post, stated:

"It is an exhibition of many appealing aspects, particularly its clarity of color and its personal feeling for composition. She discloses herself as a sympathetic observer of the Mexican scene, and readily catches the picturesque aspects of the Mexican peasants, and while her painting is not particularly robust, or touched with any modern mannerisms, she keeps her decorative sense uppermost."*

The New York Times, December 1931, criticized as follows:

"Miss Albro's New York debut discloses her work as an indication of the influence that the much-touted Mexican renaissance is having on contemporary American Art. Her work looks more "indigneous" to the Mexican soil than some of the products of such native sons as Orozco and Goitia. The exhibition includes studies for external murals in California hacienda homes. This practice of painting the exterior of houses is almost unknown in the east; it is fairly common in the southwest. Miss Albro's highly colored and simplified murals are admirably adapted to withstand weather.

"Her genre studies in oil obviously derive from the 'pulgueria' and exvoto paintings that abound in small Mexican towns. In the case of a presumably sophisticated American artist, the crude color and drawing, and the distinctly peasant humor have scarcely the virtue of spontaneity. Her church interiors, 'Pink Cloister' and 'Sacristy Door,' especially are more sincere and personal."*

Among the large number of paintings sold at these exhibits, were "Black Rebozos" bought by Stephen C. Clark, and "Tehauntepec Baby" bought by Margaret Hinchman. Two of her

* See bibliography

paintings were honored by being included that year in the New York Junior League Galleries.

HER RETURN TO SAN FRANCISCO

Returning to San Francisco, Miss Albro gave an exhibition of lithographs, sketches and other types of work, all typically national in feeling, at the City of Paris Art Gallery, San Francisco; likewise another group was shown at the San Francisco Legion of Honor.

RECEIVES RECOGNITION

In the year 1932, Miss Albro may be said to have come into her own. Her lithographs, exhibited at Courvoisier's Art Gallery, San Francisco, attracted much favorable attention, and were said to be one of the high lights of the collection of California prints.

She was invited to give also a one-man show at S. & G. Gump's Galleries in San Francisco. The following is quoted from an article by Junius Cravens in the Argonaut of August,

> "In a general way, Maxine Albro's works might be said to be in the contemporary Mexican mode. This impression, however, we feel, is largely due to their subject matter. Her work strikes us as being too essentially refined, and, at times, almost 'pretty' to entirely belong to the so-called Mexican School. It might rather be said to be a sweetened compromise between the modern Mexican School and that of some of the more native Mexican painters of a past era. For some reason any decorative painting or drawing of a Mexican subject that is done these days is

> at once credited with the Rivera influence. With the possible exception of one canvas, 'First Communion,' we fail to discover any marked Rivera influence in Albro's work.... because she has so successfully avoided imitating his technique."

Mr. Cravens continued:

> "Albro's works are nicely rendered, pleasing, and should have considerable popular appeal. In her canvases she seems to have utilized all of the picturesqueness of the Mexican scene, but has softened it into sweeter and essentially feminine terms."* (See bibliography)

These were the days when Rivera, Romera, Tamayo and Durieux took North American art galleries by storm, leading the ranks of those who were up in arms against established dogmas in Mexican art. Miss Albro's Mexican work was hung in California galleries along with their revolutionary prints, and she did her share in stirring local revolt against outworn art forms.

COMPARISON WITH MEXICAN ARTISTS

Miss Albro's steps towards interpreting the simple Mexican people and scenes compares in sincere approach with the ways that foremost Mexican artists and a few other foreign artists have chosen to delineate them. Her canvases are quite as welcome in Mexican art circles as in Californian. While her works may lack the fierce colors and utter simplicity of form of these Mexican moderns, she so closely allies herself with them that to the unknowing her name is often aligned with the Mexican school of today. Junius Cravens grew sharply sarcastic regarding the satires which raised such discussion among the artists.

In later years this critic softened and wrote the following about this most ambitious, busy young painter:

> "Maxine Albro, youthful San Franciscan, in oil and lithograph, again delineates the primitive people, the color and moods of the Mexican race.
>
> "The swarthy, heavy faces of her laboring men, and of the idolatrous primitive in his Europeanized religious caste, are delicately primeval reminders of the dalliance, the easeful luxuriousness of the sun-loving peon.
>
> "Her work is sure and deft, the mold is massive and the figures themselves are huge but not graceless. Miss Albro has imparted to them some of the feline suavity, the cat-like sureness of these ordinarily slow-footed peoples. She is daring but not un-conventional; with color she startles, blending pale rose shades with crimson reds; staging her characters with positive feeling for native color and the brilliant costumes of the Mexican."*

COMPARISON WITH MEXICAN ARTISTS

> "One finds in her work a sympathy for the environment, and emotional re-action towards the racial distinctions actuated by a truly superb feeling for (naive) savagery, that is missing in so much of Mexican art.
>
> "Her disinterestedness has been an aid to her evaluation; standing aside, as it were, looking at a new culture in the light of an older one, she has seen what so many have failed to see. This scholarly probing, added to her esthetic sensibility, makes her work delightful to look at, much more delightful than the modern Mexicans who are relentlessly cruel in seeing themselves and the history of their races."

A VALLEJO COMMISSION

Miss Albro arrived in 1932 at the point when she was being considered a prominent decorator. She was commissioned to paint fresco murals in the high school at Vallejo,

California. On the exterior she did an heroic portrait of the famous General Mariano de Guadalupe Vallejo, for whom the small San Pablo Bay city is named. In the auditorium she covered 2000 square feet of wall around the proscenium arch. It depicts famous theatrical characters in early California life, from 1849 to 1860. Among them, Edwin Booth, Lotta Crabtree, Emilie Melville and others who made the gold-mad days bright with drama. San Francisco Bay forms a pleasing background.

DECORATIONS IN CALIFORNIA HOMES

From 1930 on, Miss Albro has executed many private commissions in fresco decorations for California homes. The San Francisco Wasp of March 7, 1930 tells of the results of many months work on the walls of the H. L. Mack hacienda or country home near Del Monte, California:

> "Since the predominating influence of the Church was always evident in the life of the Spanish colonies, much of the decoration on the living-rooms of the Harold Mack home at Monterey, California, is of a decided ecclesiastical spirit."

Miss Albro's ability to restate the Mexican and Spanish religious arabesques was developed when she painted a series of Church interiors when she lived in Mexico. She adapts them charmingly to Spanish type homes.

Miss Albro's exhibits have been popular and a typical one was at the Womens' City Club in California, November 1934. The artist wore Aztec costume and presented Mexican

flower arrangements to illustrate her talk on "The Arts and Crafts of Old Mexico."

Her fresco ability was again used to decorate an important wall in the Coit Tower, on Telegraph Hill, San Francisco. Her subject was a synthesis of California agricultural scenes in an abundant valley. She escaped the controversial phases of the Coit Tower Public Works of Art Program, which reached national scope. (It is fully reported in the Bernard Zakheim monograph in this series of volumes.)

A CONTROVERSY

A controversy, which is no reflection on the quality of Miss Albro's work but on the perception of the art patronage, brought her fresco work to the attention of national art magazines. Glenn Wessels, in the Argonaut, gives the first report on the destruction of some of Miss Albro's frescoes in the July 13, 1934 number of the Argonaut:

> "Gossip has it that Maxine Albro's frescoes for a certain southern California Womens' Club, are to suffer the same fate as the notable Rivera-Lenin-Rockefeller design (in Radio City, New York). We hope for Miss Albro's sake, that the matter is as widely publicized."

The controversy raged for a time with many ludicrous write-ups in the newspapers all of which brought Miss Albro interesting comment in the magazines. The Art Digest, a national monthly, in 1935 discussed the right of the patron to destroy a semi-public work of art:

> "Has the Ebell Club the right to destroy the frescoes painted byMiss Albro in the Club's patio?"*

Further comment followed in various periodicals of the time. Arthur Miller, art critic of the Los Angeles Times, answered in the affirmative:

> "Yes, both legally and morally. The essence of democratic procedure is that, the matter having been fairly debated and pondered, the will of the majority becomes law. Personally I think they are beautiful decorations which deserve to live and which will be missed. But, if the people for whom they were made don't like them--that is their business, and Miss Albro has sensibly expressed a similar opinion. Our pictures, like our clothes, are still our own affairs."*

The San Francisco News of May 25, 1935, rose to her defense:

> "Speaking of murals, Maxine Albro moved right up in line with Diego Rivera, David Siqueiros, and Clifford Wight last month, when the Ebell Club of Los Angeles, after two years of internal squabbling, finally destroyed frescoes of the four Sybils which Miss Albro had painted in the loggia of its more or less Italian Club House.
>
> "According to Los Angeles critics, Miss Albro had done a fine mural job, and they gave the Ebell Club the 'raspberry' because, instead of covering the frescoes--temporarily, 'leaving final judgment to a later generation,' it had them irreparably destroyed; and that, in spite of the Board of the Governors' note to have them 'harmlessly covered.'
>
> "Ebell's president, Mrs. S.C. Dunlap, led a faction which greatly admired the frescoes and fought to save them. But the majority just didn't like them. 'Too modern.'
>
> "Miss Albro's mistake was in consenting to work for a wealthy Women's Club, of which she was not a member; without compensation, other than a

*See bibliography

> bare living, materials and expenses. If she had charged even a fair laborer's wage, the Club would probably have taken her frescoes and liked them. Such groups do not value anything that they get for nothing; the artist did an injustice both to herself and to her profession.
>
> "But the basic fault was the architect's. If frescoes had been included as an integral part of the loggia's design, and had been installed while the building was being finished, these lovely frescoes would probably have been accepted and admired unanimously by the Club's membership."

A satirical criticism was given about this movement in the San Francisco Wasp, with this caustic paragraph:

> "'Out, damned spot.' ' Seemed to be the Club Women's reaction to Maxine Albro's murals in the loggia of the Los Angeles Ebell Club.
>
> "At least the portly Roman Sybils painted have been blotted out, and their talented creator may join the select company of muralists whose work has rated a hurry call from the house painter and--a potfull of very profitable publicity."*

At the present time, 1936, Miss Albro is employed on the Federal Art Project. She was commissioned to create a mosaic for the State Teachers College in San Francisco, and we find this article by Emilie Model in the San Francisco News of August 15, 1936:

> THE TEACHERS COLLEGE MOSAIC
>
> "With much clatter and clutter in a studio full of stones, Miss Maxine Albro is assembling a marble mosaic for the Natural Science Hall of the State Teachers College Training School.
>
> "Miss Albro, well-known muralist, has chosen for her design, the appropriate subject of wild animals. The mosaic will be in the form of an arch over the entrance of the hall. On either side

*See bibliography

will be seen various animals and plants of California. Above the center of the arch will be the figures of a boy with a book and a girl with a friendly squirrel.

"The technique of mural setting is quite an intricate one. First a pattern is made from the master design, and this cut into small sections for easy work and transportation. Then the small pieces of marble are chiseled down to fit the design. These are dipped in glue and pressed on to the paper pattern. Later this glued side becomes the exposed side of the mural.

"Miss Albro is working with a 'pallette' of 29 different marbles. There are three assistants and a master mosaic-setter working with Miss Albro. The work is being rapidly assembled and is expected to be installed before the first of the year."

THE ARTIST TODAY

Miss Albro is now designing several frescoes for private homes and has just finished a bar decoration in a hotel in Santa Barbara. Although she is identified as a local leader of the fresco and mosaic mural school, she is also one of the advanced decorative artists of California who consistently prefer themes that are of the Pacific slope scene, early day history and present day agriculture and industry. In such artist clusters we may see an indigenous art of honest purpose and high culture emerging.

MAXINE ALBRO

REPRESENTATIVE

WORKS

A Girl of Tehauntepec
Country Church in Mexico
Siesta
Sacristy Door
White Cloister
Church at Acapanzo
Street in Taxeco
Indian Madonna

PERMANENT COLLECTIONS:

San Francisco, California
M. H. De Young Museum
Mexico
Coit Tower
Mosaic at State Teachers College

Menlo Park, California
Allied Arts Guild

Monterey, California
Hacienda of H. L. Mack

Vallejo, California
High School

PRIVATE COLLECTIONS:

Black Rebozos--Stephen C. Clark,
New York City
Tehauntepec Baby--Margaret Hinchman

EXHIBITIONS:

San Francisco, California
- Beaux Arts, 1928
- Palace Hotel, 1930
- Courvoisier's, 1932
- Gump's, 1932-34
- Amberg Hirth Gallery, 1936

Berkeley, California
- Women's City Club, 1934

New York City
- Delphi Studios, 1931

Menlo Park, California
- Allied Arts Guild

CLUBS:

Member
- San Francisco Art Association
- California Society of Mural Artists
- Artists Congress (National)
  New York City

BIBLIOGRAPHY

The Wasp, Grace Hubbard, March 7, 1931

New York Times, December 8, 1931

Art News, December 12, 1931, November 3, 1936

Art Digest, December 15, 1931, May 1, 1932

Argonaut, Junius Cravens, September 3, 1932
November 3, 1934

Art World, Junius Cravens, August 12, 1933
Glenn Wessels, July 13, 1934

Los Angeles Times, May 1, 1936

San Francisco Daily News, August 15, 1936

* Artist's scrapbook--date unknown.

C H E E C H I N

1896..... . . .

Biography and Works

"WHARF AND BRIDGE"

CHIN CHEE (CHEUNG LEE)

WESTERN INFLUENCE

The images that flash upon the inward eye of an Occidental visiting a Chinese-American artist, are usually of a studio stocked with art objects of jade, ivory, featherwork, embroidery ornamented lavishly with gold; and huge bronze vessels. Finding instead, portraits and landscapes in oil and water-color, of the western manner, one's curiosity is arrested; and the mind brought close to one of art's ideals: that her disciples in giving pleasure, are not chosen by race, creed, or color.

Unostentatiously, Cheung Lee; born and reared in China, has shown that a protege of art, transported to any environment and trained in that environment's mode of expression, levels international barriers, and accords esthetic enjoyment to those of his adopted home.

From Cheung Lee's birth in China to his perseverance in acquiring the technique to express Western art, necessitates going back some years for the unfolding of his life.

BORN IN RURAL ATMOSPHERE

Some forty miles inland from Canton, China, is Hoy Ping, a district of the Province of Canton. Of its cities, one of some 20,000 population, is Hoy Ping. On the outskirts

of this city is the ancestral farm of the Chin's. Here rice, the principal crop of South China, and vegetables are intensively cultivated.

In this peaceful rural atmosphere, Chin Wong Shee Lee, devoted wife of Chin Que Shu Kee had borne to him many children. The third child of this family, Chin Chee, was born May 4, 1896.

Between the time of irrigation of the rice fields to the grain's maturity, and care of the vegetables, Chin Que Shu Kee spent what leisure there was in the study of the medicinal properties of herbs. There was a reason for this study. News had come to Hoy Ping of the growth of San Francisco's Chinatown. The deep-rooted faith of the Chinese in the curative power of herbs is centuries old, and in that community across the sea, Chin Que Shu Kee sensed opportunity.

The elements having been kind, profits accrued rapidly from the farm. The time being deemed propitious for the journey to America, the father leased the farm and settled the family in Hoy Ping. From Chin Chee's sixth year to that of seeing his father again, many years will have passed.

CHINESE SCHOOLS: THE SCHOOL NAME

At eight years of age Chin Chee was enrolled in the lower grade school of Hoy Ping. This required the completion of six years of study. In 1910, he entered high school. It is customary with Chinese high schools that a school name be

conferred upon students. That of Cheung Lee (peace and prosperity) was given Chin Chee.

Drawing and painting were part of the curriculum, but, except to meet the requirements, art played no role in the boyhood of Cheung Lee. Deep-rooted in the mother's family was a heritage of appreciation of Chinese art and the son's indifference to that subject was deeply felt.

The hours after school were not all for play. Idle brains and hands to the Chinese constitute the devil's workshop. Prescribed chores were demanded of Cheung Lee and the other children.

In 1914, the four years of high school were completed. Shortly after graduation Cheung Lee, returning home one day, found his mother in an agitated state of mind. She had received a letter from the father in America that requested his four sons be sent to him.

AMERICA: SCHOOL: WORK: THE INNER URGE

Upon Cheung Lee's arrival in America his father enrolled him in the Congregational School, located on Washington Street, in San Francisco, California. Some two years were spent in that school acquiring the rudiments of English. In 1916, he began his apprenticeship under his father, learning the medicinal properties of herbs. The acquisition of herbal knowledge abruptly ended in the spring of 1918. An inner urge had begun to upset the serene life of Cheung Lee. Whether the

art tendencies of his mother influenced him or not, he concluded that art was the medium through which this inner urge could be outwardly expressed.

Perturbed at the dreamy look that had settled over his son's features, the father inquired: "What has come over you, why that far-off look, when there is business to be done?" Cheung Lee replied: "I am going to be an artist." Somewhat abashed, when he realized the two years spent in training his son to follow his footsteps, the father replied: "An artist! that uncertain life for an established business?" But Cheung Lee had an answer ready: "I have reached the age of manhood, I am going to study art." The father felt and weighed his son's determined answer, and then replied: "Yes, you are a man, and if art is your course of life you shall follow it. I will miss you when you return to China." Somewhat in consternation, Cheung Lee inquired of his father: "Why return to China?" I am going to enter the summer session of the San Francisco School of Fine Arts." Considerable time lapsed before the father spoke: "But son, China's art is ancient, the West is new; go and study deeply of her art."

ORIENT VERSUS OCCIDENT

In the defense of the father's advice to his son, to study China's art the chronological arrangement of this monograph must be placed temporarily aside.

The Chinese Art Association's exhibit, held at the De Young Museum in 1935, at which Cheung Lee exhibited, drew

from two well-known San Francisco art critics, writings that throw light upon China's ancient art, and in doing so have bolstered in no uncertain language a Chinese father's advice to his son. The first of these articles by Junius Cravens of the San Francisco News of December 14, 1935, is as follows:

> "An exhibition of this kind is difficult to evaluate, because one is not sure whether it is supposed to be regarded as professional, amateur or student work. The Chinese collection seems to include a little of all three.
>
> "Having more admiration and respect for most ancient Eastern art than the average mediocre modern Western art, something in me rises in defense of the older rather than the new.
>
> "The Orient had a high culture that was already ancient before we, as a nation, were born. Being an old fogey, who resents an inferior article being substituted for a superior one, I never can quite comprehend why the Oriental, when he turns to art, does not seek to revive and preserve his own incomparable traditions.
>
> "But that, being a personal reaction, is beside the point. The Americanized Oriental artist, after all, is not only subject to our follies but has not yet had time to build up an immunity against them.
>
> "Since these young Chinese-American artists have elected to adapt themselves to the Western school it would be an insult to their intelligence to make allowances for their art's shortcomings on the grounds that it was produced by Orientals."

The second article is that by Glen Wessels, who wrote in the Argonaut of December 20, 1935:

> "We of the Western World have so long admired and envied the painting and power of the non-representational art of the Eastern people, that it is somewhat of an anomaly to find them aping us or seeing the world through our eyes

> when it comes to matters of art. We are complaisant when they adopt westernisms of other sorts, most of their art expression has been of such a higher order than most of ours that it is hard to accept the inevitable change--the change in art which comes as the expression of a change of philosophy and religion. There was a time when Western art aped the Oriental: Whistler began his 'arrangements' after the first great showing of Oriental art which came to Europe. Beardsley and the decorative draughtsmen of his time took much from the Oriental. Oriental art may be said to have rescued Western art from the morass of superficial realism into which it had fallen.
>
> "It is hoped in the fusion of East and West that the finenesses of neither may be entirely lost. Perhaps, as is seen to an extent in the works on exhibit--a greater degree of objectivity may be combined with more refined design. But if the Chinese lose their artistic heritage in the attempe to gain 'the American scene' they will be exchanging the substance for the shadow."

ART STUDENT--SCHOOL PRIZES

The thread of chronological sequence resumed, we find Cheung Lee being enrolled in the summer session of 1918, as a student of the California School of Fine Arts in San Francisco. After a few lessons in drawing and portraiture under the capable instructions of E. Spencer Macky, and landscape under the excellent guidance of Gottardo Piazzoni, the problem of the "Inner urge" had been solved. In his adoption of the Western path of Art, Cheung Lee decided he had chosen wisely. This was confirmed in the 1921-22 session, when he won the second prize for "Landscape."

The Chinese-American News of San Francisco, of May 1922, in an article of which we give a partial translation, stated:

> "Cheung Lee, a Chinese student at the California School of Fine Arts, has won the second prize for a landscape, which included $25 in cash. The prize-winning landscape is an excellent subject. It is gratifying to know that Cheung Lee is a hard working student and is progressing rapidly."

For many months that followed Cheung Lee worked and studied hard. The reward for this application justified the effort. Robert H. Wilson writing for the San Francisco Examiner of December 3, 1922, lists Cheung Lee among a group of notable painters who exhibited at the East-West Art Society held at the San Francisco Museum of Art. This, a catalogue exhibit, listed Cheung Lee's "Portrait of a Dancer."

Additional rewards and an unusual honor resulted from his continued hard work at the California School of Fine Arts. The San Francisco Bulletin of May 12, 1923, in printing the list of the prize winners for the 1922-23 session of the art school, tabulates Cheung Lee's name thrice among the winners. The items show him to have received the first prizes in landscape and portraiture, and a second prize in etching. The Chinese Press of San Francisco waxed enthusiastic over the honor merited by one of their own. Of these articles we chose that of the Young China, which in May 1923, stated:

> "At the California School of Fine Arts the Chinese student, Cheung Lee, in competition with four hundred students, has been awarded three prizes for the 1922-23 session. The subjects were carefully rendered."

SCHOOL COMPLETED--HOTEL WORK

On the completion of five years of work at the art school, Cheung Lee decided, before testing out the public's acceptance of his artistic creations to secure first a stable income. This led to his being the manager of a Chinese hotel in San Francisco. The lulls that came during the hotel duties Cheung Lee devoted to painting. At the California State Fair, held at Sacramento in 1923, he exhibited his "Mountain Fantasy." During the years 1924-25 commissions were executed for important Chinese Societies throughout California.

NOSTALGIA--RETURN TO CHINA--MARRIAGE

Unless given vent to, no disease is more pernicious than Nostalgia. Where the formative stages of youth and early manhood were spent; from that place comes the strongest call. Leaving the managership of the hotel in the hands of a friend, late in 1925 Cheung Lee departed for China.

A short while after greeting his mother and sisters, and after reviewing boyhood scenes Cheung Lee took up the serious study of Chinese art. This was interrupted by the advent of Sit King into his life. A short courtship and they were married.

Presumably the nine years of western influence outweighed in Cheung Lee's mind the period of boyhood spent in China. Less than a year of this sojourn and the Occident called to him.

Intractable in her determination not to leave China, Cheung Lee bade farewell to his new wife, his family, and returned to San Francisco.

RETURN TO AMERICA--COMMISSIONS

On the return to San Francisco, Cheung Lee resumed his managership of the hotel. Commissions for art from Chinese Societies began coming his way. One of these Commissions was for a landscape painted on the processional car of the Marysville Chinese Society. This car is used by that Society in its holiday parades. Other satisfactory commissions were secured during the years of 1928-29-30.

ADVENT OF DEPRESSION--LOSS OF HOTEL

Depressions and art commissions apparently have something in common. As with other artists commissions ceased coming to Cheung Lee. Forced to give up the hotel, and with resources spent, he found himself with other millions of unemployed. In the latter part of 1930, employment was secured as a salesman in the Chinese Stationery store at 831 Grant Avenue, San Francisco, California. This good fortune terminated in 1932. With savings depleted, he was forced to borrow. On these borrowed funds, Cheung Lee's morale, though not of the best, permitted him time to paint a number of pictures. These enabled him to participate in important exhibits held during 1932 at the Art Museum in Oakland, and the Palace of the Legion of Honor in San Francisco. These pictures, exhibited also

at the Foundation of Western Art in Los Angeles, California, in 1933, drew from Arthur Miller of the Los Angeles Times, this comparison:

"Cheung Lee seems a convert of the Hopper Style."

GOVERNMENT TO THE RESCUE

Unemployment by the close of 1934, having universally progressed, included in its ranks thousands of artists. Executives of the Administration at Washington deemed it expedient to establish the Federal Art Projects to assist the artists and enable them to work in their chosen field. Cheung Lee, stripped of finances, enrolled with the local S.E.R.A. When this became W.P.A. he became a part of that organization. The daily hours prescribed by the agencies fulfilled, Cheung Lee turned his leisure to advantage. When the Chinese Art Association, of which he is a member, held its first show in the deYoung Museum of San Francisco in November and December of 1935, he was prepared for the exhibit. Of his contribution to this exhibit, Junius Cravens in the San Francisco News of December 14, 1935, reported:

> "Two or three of Cheung Lee's paintings of the San Francisco waterfront are among the outstanding canvases."

The San Francisco Examiner of December 22, 1935, stated of the above show:

> "The members of the Chinese Art Association, whether born in California or the Orient, have generally submitted to familiar Western influence....noteworthy, Cheung Lee's San Francisco scenes."

Since San Francisco has long been noted as having the largest Chinatown in America, it is of interest to learn this fact from the San Francisco Call-Bulletin of January 1, 1936:

> "Oriental artists present their first show here, Their's is the only Chinese Art Association in America."

STUDIO--INVENTIVE ABILITY

It was revealed in the beginning of this monograph that in Cheung Lee's studio Oriental Art objects were conspicuous by their absence. On the other hand, a plethora of Occidental creations of Cheung Lee's drew from us this query: "Why haven't you sold some of these?" His reply gave an inkling of his affection for art. Pointing to the wall, he said:

> "Those pictures have been my life's enjoyment. They represent fleeting moments of my inner self. I visualize a time that will come in my life when I will want to push back the 'Hand of Time.' With these momentos of those 'fleeting moments' before me, the reversal of time will be a pleasure and a solace. To dispose of them would be to sell myself."

A small wooden box under the studio easel drew our attention. We inquired as to its purpose. With a bland smile, Cheung Lee replied:

> "That is an outdoor sketching kit I made in 1932. It is not an ordinary outfit. My patience was taxed to the limit in making it. I see your curiosity is aroused. I will show you how it works."

With the latch of the box opened, Cheung Lee began to take on the aspect more of a magician than an artist. From

the two sections of the box descended four legs from each. One section became a seat. The section opposite that of the seat disclosed a small ring. Drawing up this ring a palette was produced that rested on four legs, level with the elbows of the artist. From this section was produced an easel of regulation height. Attached to the easel what appeared to be a collapsible stick became a parasol. The floor of this box contained a tin compartment for lunch, space for pigments, brushes and canvas. One will be more convinced of the inventive ability of Cheung Lee when they realize these objects, all united as a whole and firmly braced, came out of a box 20" x 15" x 3".

PHILOSOPHY

Before leaving the studio, we asked Cheung Lee his philosophy of art. "That question," he replied, "calls for thought." "Then impart to us a few of its highlights, as you see it," we asked. The bland smile that had played over his features gave way a tone of seriousness, as he replied:

> "Art is the literature and language of the world. It is universal in its scope. As an illustration of its communicability, a mute stranger in a strange land can make known his wants by simple sketches. Art is the most important guide to children. China recognized this centuries ago, for in its schools the child is taught by pictures. You of the Occident have replaced the harsh method of teaching the alphabet by rote, and substituted the easy method of placing a picture over the letter. Art represents the true aspect of all the ages of mankind. In his transit through the ages it has accepted

temporarily the foibles of man, but always brushing them aside, it has continued its evolvement into an eternal science. Art in the beginning and art to the end of everything. ART...." But we interrupted: "If those are highlights, Cheung Lee, we will pass up the shades and shadows."

CONCLUSION

In this sketch of Cheung Lee's forty years of life, there has been shown the transition of a youth encircled in Oriental tradition, to that youth's adoption of Occidental custom and artistic expression. In surmounting the obstacles of prevalent nationalism, he used the true medium--as his philosophy expressed--the universality of art.

Trained in San Francisco's School of Fine Arts, the city claims him as her own. In this recognition of him, San Francisco places in Cheung Lee's hands a trust and obligation. That of a continued recording of what he terms his "fleeting moments"; the scenes she holds so dear to her.

CHIN CHEE

REPRESENTATIVE

WORKS

OILS:

Mountain Fantasy, 1923
San Francisco. Night, 1930
The Idlers, 1932
The Last Soldier, 1932
The Wharf, 1935
Bay Bridge, 1935
Self Portrait, 1935
Snow Hill, 1936
Mother and Child, 1936

WATER COLORS:

Hunter's Point, 1930
The Windmill, 1931
Lake Merritt, 1933
Russian Hill, 1934
Sausalito, 1935
San Francisco Docks, 1936

LITHOGRAPHS: Federal Art Projects

Saint Mary's Square, 1935
Portsmouth Square, 1935
Telegraph Hill, North, 1935
The Garden, 1935

WORKS IN PRIVATE COLLECTIONS:

Honolulu, T. H.
  Lee Sheu Chong, 1923
    Portrait
San Francisco, California
  Chinese Board of Trade, 1927
    Landscape
Ning Que Society, 1928
  Landscape
Sun Yet Society, 1931
  Landscape

EXHIBITIONS:

San Francisco, California
East-West Art Society, 1922
Palace of the Legion of Honor, 1932
San Francisco Museum of Art, 1935
Chinese Art Association, 1935
Sacramento, California
California State Fair, 1923
Oakland, California
Oakland Art Museum, 1932
Los Angeles, California
Foundation of Western Art, 1933

PRIZES:

California School of Fine Arts
2nd Prize, Landscape--1921-22
1st Prize, Landscape--1922-23
1st Prize, Portrait--1922-23
2nd Prize, Etching--1922-23

ASSOCIATIONS:

San Francisco, California
Chinese Art Association

CHIN CHEE

BIBLIOGRAPHY

San Francisco Chinese-American News, May 1922

[redacted]ancisco Examiner, December 3, 1922
December 22, 1935

San Francisco Bulletin, May 12, 1923

San Francisco Young China, May 1923

*Los Angeles Times, 1933

San Francisco News, December 14, 1935

San Francisco Argonaut, December 20, 1935

San Francisco Call-Bulletin, January 1, 1936

*Clipping in artist's possession, no date.

B E R N A R D Z A K H E I M

1898..... . . .

Biography and Works

"HISTORY OF MEDICINE IN CALIFORNIA"--FRESCO

UNIVERSITY OF CALIFORNIA HOSPITAL, SAN FRANCISCO

BERNARD BORUCH ZAKHEIM

That popular historian of art, Thomas Craven, tells us a mural should be, "a sweeping social commentary." Regarded thus, art history is the clearest and most certain exponent of human development. In addition, the artist who undertakes the painting of murals or frescoes in a changing era will be suspect and the central target of unending controversy. The modern painter who wishes to represent social reality has a more extensive handicap to overcome than the socially conscious poet or novelist. Far greater latitude and freedom are granted the writer by publishers, who, close in touch with the public taste and the ever widening demand for the genuine, can disregard and profit by the clamor and influence exerted by multitudinous mushroom pressure groups. The art world has no such freedom. All too often art commissions, art boards and directorships of museums in American cities are composed, not of those whose peculiar qualifications and genius would mark them for such distinction, but of the community's richest banker and his satellites with occasionally a sprinkling of art connoisseurs. These decide for the public, not only what is and what is not "art," but what shall be displayed in the public galleries and museums. As a result art appreciation and development have suffered greatly, as well as the artist who had something to say and attempted to say it in his work.

Happily, with the advent of the depression and the inception of the Federal Art projects many of the younger artists have been within limitations, set free. There is in process of development not only a nationalistic art movement in America, but a general renaissance in which a proletarian or wage-workers art is being placed within reach of the people. While this movement has received its strongest support and its central direction in the east and mid-west from men like Grant Wood, Burchfield, Benton, Curry and Marsh, its exponents in the far west were those younger artists, who participated in the decorations of the San Francisco Coit Memorial Tower and other public works of art over which controversy has raged.

Among the latter group is Bernard Boruch Zakheim. Considered a newcomer in San Francisco's art community in the early 1930's, Zakheim was originally hailed as an interpreter of Judaism. This conception of him has changed. Today Zakheim is called definitely a proletarian artist and his work reflects the social consciousness of the man. His painting is bold, clean and honest; devoid of all pretense and romantic trumpery; strong fare for those dilettantes of tender mind who fancy innocuous still-life and dainty patterns. About him controversy stormed, which is the inevitable reward of those who attempt fresco painting with social content. It leaves his head unbowed, for behind him there is a wide experience, vital and alive, in the war years of central Europe. Zakheim is not a "studio" artist. His earliest impressions brought him, at an

age when most youths are safely guarded from the harshness of reality, face to face with what Theodore Dreiser would call, "The terror, the horror, the wonder and the beauty of life." Here then, is not only the record of an artist, but the record of a man.

BIRTH AND ANCESTRY

Bernard Boruch Zakheim was born in Warsaw, Poland, on April 4, 1898. His parents, Mordecai and Brucha Zakheim, were Polish Jews. They were thoroughly imbued in religion, having embraced the movement known as Hasidim or Chassidim, which arose among the Polish Jews in the 18th century. Hasidim arose at the time of the division of Poland among the Germans, Austrians and Russians (1772-1795) none of whom paid much attention to the needs of the Jews or to their peculiar communal and family system. The founder of this faith was a man of obscure Podolian Jewry, named Israel Eliezer Ba'al Shem Tob, who often cured the sick by fervent prayer and at times successfully prognosticated the future and revealed secrets. He gained the reputation of a miracle worker and was the idol of the common people. Personally he was characterized by an extraordinary sincerity and simplicity. He knew how to gain an insight into the spiritual needs of the masses. He taught them that true religion was not Talmudic scholarship but sincere love of God combined with warm faith and belief in the efficacy of prayer. About him he gathered

numerous disciples and followers through whom his teachings spread over entire communities. Bitter struggles arose between orthodoxy and Hacidim until in contact with European culture in the 19th century it became more reactionary than rabbinism.

The Zakheims were descended from martyrs of the Jewish religion who were persecuted and put to death in the year 1660. From this event the family name is derived, Zakheim being an abbreviation of the title, "Zara Kedoshim Heim," which means, "the offspring of the martyrs for the cause of our religion."

In the Polish province of Rozanoy Grodno a young Christian girl had been found murdered. This event was used as the basis for an attack against the Jews, it being charged she was the victim of religious ritual. The murderers could not be found and as a consequence wide-spread pogroms were initiated by the anti-semitic elements in the province. It was decreed at one of the inflammatory meetings called for this purpose, that for this crime an entire village and its inhabitants were to be destroyed. While this hysteria was at its height two men stepped forward and confessed to the murder, sacrificing themselves in order that the impending outrages and mass killings would be averted. For this they were put to death by the authorities. Later it was proved they were innocent. Henceforth, all descendants of those martyrs were known by the title from which the name Zakheim originated.

EARLY YEARS

In Poland a semi-feudal social system still persists. Poverty is so widespread that entire villages exist in which the luxury of owning even a toothbrush is unknown. In Warsaw the Zakheim family lived as feudal lords. They were the wealthy owners of a meat packing plant. The deference and humble servility of the poor fed the elder Zakheim's vanity, and so by choice the family home was established in the ghetto. There was an eleven-room house. There were four servants. It is a Jewish custom, that in a large family the youngest male child shall become a rabbi. And so a family council decided that Bernard should be prepared for the synagogue. A rabbi in the family would enhance the family prestige, and to that end Bernard was sent to a seminary and began learning the verses in the Talmud. Until he was thirteen years of age the seminary near his home found him studying diligently until the inevitable contradictions between his religious training and the life he saw around him made him very unhappy. Within the young lad something yearned for expression, and because of these contradictions the city of Warsaw lost a rabbi and far-off San Francisco gained a fresco painter.

Poland has had an unhappy history. Its people have suffered much. Today under the heel of a fascist dictatorship the poor in the ghetto of Warsaw are among the most exploited

poor of the earth. This is the environment in which the young Zakheim grew to manhood. To understand him it is first necessary to understand Poland and its later history.

After his classes in the seminary were over the youth roamed the streets. Fascinated by what he saw and felt on the one hand and with the pious preachments of his teachers on the other, he felt he was living a double life. In school his associates were the sons of the rich, for there were no schools provided for the children of the poor. After school hours he mingled with the dregs of a great city, the beggars and thieves, the prostitutes and the poor, the misery that exists in an impoverished district, full of color, vivid and heart-rending. Though he himself did not suffer the pangs of want, poverty beset him on every hand. And in the impressionable sensitive youth, whose mind was in the beginnings of an awakening, there developed a poetic understanding as well as the deep hurt, which comes from a consciousness of men's inhumanity to man. Before he was fourteen he saw the price tags on the world's goods, the frills and tinsel, the hypocrisy and cant, the gulf between the rich and the disinherited. His yearning for expression sought an outlet in an urge to draw and paint. Simultaneously there grew within him a rebellion against the synagogue which was soon to alienate his family and which eventually led him into an unhappy state, alone and apart from the world.

The youth was the youngest child of four brothers and five sisters. Upon his father's death, when the lad was eight years of age, his mother assumed complete charge of the packing house and ruled with an iron hand. The business prospered and is still functioning under her control. When Zakheim was thirteen years of age he became ill and contracted pneumonia. In the vicinity was a Catholic hospital to which he was sent. During the period of his convalescence he met many youngsters of this faith his own age and older. These contacts and the new ideas coming with them resulted in completing the loss of his religion, which from the influences gained on the streets of his native ghetto was already in the process of disintegrating. His rebellion against the synagogue took definite shape and he returned home a different lad than when he entered the hospital.

To the consternation of his mother he announced he would not become a rabbi, that he wanted to work with his hands. There was much argument in the Zakheim household that day. It ended in a definite breach with his mother. His request that he be sent to a technical school was firmly denied. Instead it was decided that he should be sent to a high school of commerce which was conducted by the Warsaw Stock Exchange and to which were sent all the sons of the wealthy. He pleaded with his mother to no avail. She remained adamant. If he would not become a rabbi, he must become a business man. For him there was no other choice, and so to the school of commerce

the lad went and immediately began trying to formulate a plan by which he could escape the fate planned for him by his mother, of eventually entering the packing house and a future of commercialism.

AWAKENING AMBITION

The seeds of enlightenment which came to him from the city streets and his social consciousness were growing. Around him he watched the future money grubbers who would later grind down further the wretched poor with whom he had spent so much of his leisure time. This he realized and was now certain that never would he become a business man. Upon broaching to his mother the fact that he wanted to be an artist, she was nonplused, angry. There followed a tumultuous scene and she again put her foot down. There would never be a mere painter of pictures in her family, not if she could help it. To emphasize her argument she quoted the 20th chapter of Exodus: "Thou shalt not make unto thee a graven image, nor the likeness of any form that is in the heaven above, or that is in the earth beneath, or that is in the water under the earth, thou shalt not...." Thus the breach between the youth and his mother became wider.

Secretly, after his regular school hours, he attended a technical school. Here entirely unknown to his family Zakheim learned the rudiments of drawing, tool making and furniture design. For a time the strife and discord at home

were ameliorated, but not for long. He again felt he was leading a double life; his loneliness became intensified. Unable finally to restrain his impulses longer he demanded of his mother permission to attend a school of applied art. The argument continued hot and heavy, ending with her complete capitulation. He was now, he thought, able to pursue his chosen path and the future seemed too good to be true. He enrolled in a drawing class and began making sketches. This was in 1913. He was fifteen years of age. He began thinking of the Academy where he would be able to study the fine arts in earnest. Far away were the rumblings of the Balkan War, the developments from which involved his native Poland and for a long period retarded his career.

The Academy was now his dream. His mother refused him the necessary fees which were far beyond his reach. In addition he was under the age requirements. Nevertheless, he did manage to obtain art materials and was soon engrossed in making watercolors that attempted to interpret the life about him. Some of these he sold. Others were placed in local exhibitions. There came to one of the school exhibitions an Italian sculptor, Enrico Gliescenstein. At this time Gliescenstein had quite a reputation, having made many busts of various European dignitaries, including Pope Pius. Later the sculptor emigrated to America, where he completed a bust of the then President Hoover.

FIRST RECOGNITION

Gliescenstein's visit to the school of applied arts was perhaps the decisive factor in crystallizing young Zakheim's ambitions. On viewing the exhibited works of the students he was impressed with a painting of a Polish stevedore. The author was sent for. It was Zakheim. The sculptor expressed a desire to teach him the art of sculpture gratis. This event caused quite a furore, as many of the wealthy parents of students had offered Gliescenstein large sums to teach their sons and he had refused every offer. For a year Zakheim studied the fine arts diligently under this sculptor until other interests caused Gliescenstein to go abroad. By this time the talent of young Zakheim had become well publicised.

Despite the fact that many of his watercolors were purchased by local dignitaries, his mother still remained firm in her conviction that there would be no painters in her family. Fortunately there existed in the city an organization through which the youth was to realize his ambition. There had been established the Kahali Foundation, organized by an extremely wealthy sponsor named Bloch, to provide scholarship funds enabling talented Jewish youths to attend the Academy, provided their talents justified such aid. It had been organized primarily to offset the charge that a conspiracy existed among the Jews to confine their activities strictly to finance in order to control the destinies of the Nation. Here,

where the infamous Protocols of Zion were forged, the way of the Jew was constantly precarious. The directors of this organization, to whom some of Zakheim's work had been submitted, granted him the scholarship to enter the Academy, although he was still under the age requirements.

Thus at last Zakheim was able to study the fine arts of painting and drawing to his heart's content. Tuition, materials and all expenses were provided by this award. In addition he was able to maintain a small studio, where he made many sketches and drawings of the scenes and people which interested him most. Also, there was no small satisfaction in circumventing his mother's plans for his future.

WAR YEARS

During these years the World War was in progress. The Russian yoke over Poland had been replaced by the iron heel of Germany. The Imperial armies were pouring across the country under General Von Hindenburg. Refugees from the Russian Revolution flocked into the city. There were concentration camps of war prisoners in the vicinity. The life about the young art student was a seething ferment of frenzied activity. In the wake of the sweeping armies came the misery and despair of the civilian population, the rumors of revolution in Poland, plots and counterplots, political intrigue and all the horrors accompanying war insanity. All this became a

part of young Zakheim's early impressions, of life, of people, of what man was doing to man before his very eyes.

As in all continental universities, in the Academy there were small groups of revolutionary students who held meetings at which the achievement of Poland's freedom was discussed. Throughout the country a movement began whose objective was the gaining of Polish independence. Then came the armistice and the collapse of the German high command and the retreat of Von Hindenburg's armies. The demoralized troops of the German army filtered back from the Eastern front. After the retreat from Russia, while the troops were in a state of complete disorganization, the revolutionary movement for Polish independence spread like wildfire. Caught in the turmoil of war hysteria, patriotism, the flotsam and jetsam of refugees from the not far distant Russian upheaval, in the city where conspiracy after conspiracy was hatched, now pro-Kerensky, now pro-Soviet, the young art student managed to see clearly what no formal education could teach. Life itself became the studio of a young man ambitious to become an artist. How much easier would it have been for Zakheim to take the easy road of the respectable business man or to pursue the devout course which had been charted for him by his mother! But the strong artist is not forged in ease.

Into the maelstrom were drawn the students from the Academy. Responding to the call to colors, for the free-

dom of Poland, Zakheim with his classmates joined the army. Then came the bitter education of war. It was 1918. Zakheim was 20 years of age.

Out of a German prison camp and into the chaos that was Poland came the leader of the Polish socialists, First Marshal Josef Pilsudski. By simulating madness he had escaped the Warsaw prison where he had been confined for political activities, after having previously been sent to Siberia for five years by Czarist authorities. He now launched a campaign of terroristic propaganda, the result of which placed him in complete control of the country. Poland then became the battlefield of diplomatic intrigues. An eruption of factionalism broke out and a financial debacle swept the country. Through the now well-known formula Pilsudski brutally repressed the democratic minorities, repressed all freedom and created a ruthless dictatorship. The oppressed Poles awoke too late. Having followed him blindly they were neatly led to the slaughter instead of the promised land of Polish democracy. Among the students who had joined the pseudo-revolutionary forces consternation and despair reigned. Led by their finest impulses to sacrifice careers and their lives for the freedom of their homeland, they realized the cause had been sold out and that now the people were more hopelessly bound than previously under a direct foreign yoke. The war for the freedom of Poland was subverted into a nationalist fascist channel.

LIFE, HIS STUDIO

There were revolts of troops, wholesale slaughters. Many of the young students were executed or thrown into concentration camps. Among the latter was young Zakheim. He was now twenty-one years old. He saw his own friends forced to dig their own graves, shot, buried and forgotten. For nine months he was held in confinement where he was sent to work drawing illustrations of German fortifications. His ability to draw was the determining factor which undoubtedly saved his life. Extremities that most "studio" artists dare not even to read of, Zakheim experienced at first hand. His fine sensitivity received blow after blow without breaking. He saw prisoners lined up and every tenth man brutally killed with an iron bar to impress the remainder. He saw female prisoners stripped and beaten into insensibility and in their incoherence forced to confess to crimes they knew nothing of. This was war, and this was the studio of an artist. From here and from the streets of his native ghetto came the strength so often commented upon by art critics, which characterizes his work of the present day.

Prior to the German occupation it was said that Siberia was the second home of every Pole. And of this tempering strength comes from the depths of life as Pilsudski wrote in his memoirs:

> "For a long period of time prisons formed a part of Polish culture. The power of prison to create a new life is undoubtedly great. A

> new prison-man is born, a man created by his own might, by his own strength of soul, transformed into a diamond which cuts the hardest objects."

Particularly applicable to the young art student is this quotation from the Iron man of Poland. The daily routine of prison life and its brutalities would have destroyed a lesser spirit, but Zakheim soared above. There developed in him no bitterness, nor a heart overflowing with hatred, but a great longing for justice for his fellowman. For nine months he lived in the depths and then came freedom.

There was in his mind but one thought, to get away, to go to far places and recreate his life. To the "free city" of Danzig he went; studied art and architecture at the Danzig Polytechnicum. While here he met and married Miss Eda Spiegleman, a young dramatist. The war memories were too vivid; he found it impossible to begin again the thread of his life so recently broken by his experiences in the war. And so off to America his path led him where he believed the horrors of the past would be remote.

ARRIVES IN AMERICA

The Zakheims arrived in New York City in the fall of 1920. Here was a new world, new people, new surroundings. But here, too, was a city too close to Europe and into which the influx of Europeans continuing after the end of "The War

to End Wars," made it difficult to forget the memories he wished would pass.

After a week in New York Zakheim came direct to San Francisco. This apparently was as far away from Europe as he possibly could go. The couple settled down to make San Francisco their home. He was low in funds; the first post-war depression had set in, and employment was at a premium. Attempting to gain admittance to the California School of Fine Arts he was frustrated because of an inability to provide the necessary fees. Then came the search for employment and his artistic impulses had temporarily to take second place.

In a strange city, knowing little of the customs of his new environment and with but a slight knowledge of the language, Zakheim had a difficult time. Eventually, through an acquaintance, he heard of work in a furniture factory in Los Angeles. So the Zakheims went to Southern California and here he began his first work in America.

At a furniture bench Zakheim worked incessantly with the object of eventually being able to return to his chosen field of painting. With the birth of a daughter in 1921 came new responsibilities and these with the intensive efforts on his work, which was devoted to the creation of individual furniture, there was but little time left in which to indulge in the fine arts. Also, there was the necessity of learning the American language. The upward climb of industry began. His fortunes prospered. There were several

real estate ventures which with his earnings from furniture designing enabled him at the end of three years to return to San Francisco determined to enter the School of Fine Arts. In this he was successful, only to be speedily disillusioned by what he called, "Their training methods." At the end of a few weeks, unable to stand it longer, he left the school and thus ended his formal art instruction.

FURNITURE FACTORY

It was now the year 1925. Zakheim was twenty-seven years of age. The memories of the war years were fading. The post war boom brought in its wake a wave of building activity and home decoration. With the funds earned in Los Angeles he now opened an art furniture shop and for the next five years devoted practically all of his time to individually designed furniture. The prospectus of this venture read partly as follows:

> "To produce fine and beautiful furniture more than craft is required. Only the artist who feels the relationship of line and mass, who understands the proportioning of one form to another and who is deeply imbued with the spirit of his day and place can really design and execute furniture which will generously express his times."

The "custom built" furniture business prospered. Soon he was executing commissions for the John Breuner stores of Oakland and Sacramento as well as San Francisco. Other firms for which individual furniture was made were the City of Paris, W. & J. Sloane and L. Kries & Son of San Francisco.

In addition many clients in the Bay Region as well as in Pasadena, Altadena and other cities had special furniture made in his shop. The shop grew until there were 35 people employed. The firm was the first in San Francisco to grant the 44-hour week and vacations with pay to its employees. Zakheim taught his own workmen and conducted his business in the European Guild style. No two chairs or other pieces of furniture were constructed alike. His ambition was to produce art furniture at as small a price as possible so that those of moderate means could enjoy what had heretofore been the exclusive luxury of the wealthy. His sincerity in this direction was productive of the following incident: He built a certain type of chair for which he charged a certain client of the City of Paris, $30, which was all this customer could pay although its value was considerably higher. The manager of the store (under a previous ownership than at present), informed him that Mrs. S., the owner's wife, had seen and greatly admired this chair and wanted one exactly like it. Zakheim stated that since she was the wife of the owner of the store and extremely wealthy the price for the chair would be $65. The argument which ensued found Zakheim remaining adamant. Whereupon in exasperation the store manager gave vent to his feelings by calling Zakheim a "damned socialist." It was Zakheim's contention that since he priced his creative works at a very low figure for the benefit of

those of small means, that those with extreme wealth should be willing to pay accordingly. He won his argument.

DEMORALIZATION

As Zakheim's furniture business increased and the responsibilities demanded more and more of his time and thought, in the same ratio he became increasingly unhappy. The routine of commercialism, the everlasting pursuit of the almighty dollar, with no time for his creative urge to express itself made him feel he was being slowly strangled and reduced him to a state of demoralization. At intermittent periods he would seek escape in strong drink, after which he would paint in the small hours of early morning oblivious to the world. For this purpose he rented a small studio at the California School of Fine Arts. Week-ends found him here after extensive drinking bouts. The business world was forgotten; home, fireside and family ceased to exist. It was on such occasions that he developed his watercolor study which produced his prize-winning watercolor, "Pacific Avenue Gospel." Such excursions, being naturally interpreted as Bohemian, wrought havoc in the domestic tranquility of his home. Amid the inevitable dissensions there grew a desire to get away from it all, to integrate his life, to begin all over again.

Zakheim had sent several of his sketches to the celebrated Mexican artist, Diego Rivera, for his opinion

on his work. With Rivera's reply came the opportunity to break the impasse into which his life was cramped. His ambitions were now turning in the direction of fresco painting and when Rivera, by correspondence, urged him to come to Mexico City, Zakheim left immediately. Through this venture he definitely found his place, as his future developments reveal. Also, his characteristic of being able to break with the past, which had been his very early in life, again asserted itself.

IN MEXICO

Contact with Rivera reawakened Zakheim's aesthetic instincts, which had become dull and distorted by close attention to his business during the past five years. They had many enthusiastic discussions together in which Rivera gave him great encouragement. The Mexican related his views on art and technique and went to great length in relating his experience when he was Commissar of Art in the beginnings of the Soviet Union, and on kindred subjects. He advised the young embryo fresco painter to study early Aztec art in order to, "unlearn the Western conception of human proportion of figures." For this latter advice Zakheim is deeply grateful, stating that it has had a great influence on his subsequent work. He immediately set to work and began an intensive study of the examples of Aztec and Mayan fine art in the National Museum of Mexico. Later this was supplemented by research and with visits into the interior of the country, visiting

Indian fairs and villages where he made sketches. On his return to Mexico City he prepared a sketch for a mural, depicting contemporary Mexican life and the descendants of the Aztecs indulging in the orgies into which their religious ceremonies have degenerated. The Catholic Church was symbolized by a mother and child astride a donkey leaving a scene of sin. In the background arose the mountains, Popocatapetl and Jorullo, the whole framed in Spanish architecture. Upon completion of this work he returned to San Francisco determined that his career as a furniture designer was definitely at an end.

While Rivera gave him great encouragement Zakheim returned to San Francisco much confused by some of the celebrated Mexican's theories regarding the golden proportion, dynamic symmetry, etc., which were in direct conflict with his advice on the study of Aztec art. Zakheim's painting was not adapted to the former theories and it was not until he discussed the matter at great length with the novelist, H. L. Davis, that the matter became clarified in his mind and determined his trip to Paris.

The San Francisco Call-Bulletin of June 21, 1930, commented on Zakheim's visit to Mexico City, as follows:

MEXICAN MARKET

"Jewish artist puts on canvas life as he viewed it in the Southern Republic....Zakheim, fresh from study with Rivera at Mexico City, reports

> Rivera, in admiring and praising Zakheim's sketches of Hebrew life, declared that every artist puts into his work something of his own soil, of his own people, saying: 'It is impossible for anyone to be an international artist. An artist's native soil will always impress a certain character on his work.' Zakheim in the portfolio of sketches he brought back with him from Mexico, includes a sketch of the meeting which led to Rivera's ousting as a director of the Academy. He plans to use the sketches as bases for projects in oil. Compositions follow Rivera's geometrical theories.
>
> "Above is shown a preliminary sketch of a portion of Bernard Zakheim's, 'Night in a Mexican Market.' Drawing shows gamblers about a table. Zakheim, noted for his sketches of Jewish life, is at work on other sections of the painting. These elements will include architecture, children, pulque drinking and other glimpses of life in a little Mexican town....A student of the National Academy of Art at Warsaw, Zakheim's school days were interrupted by a year and a half of fighting against Germany in the Polish corridor and nine months in a German war prison....Anxious to maintain Yiddish culture here, Zakheim was the moving spirit in organizing the Yiddish Folkschule at 1057 Steiner Street. In addition to teaching applied art to children at the Folkschule, with classes in woodcarving, modeling and painting, Zakheim organized the first Yiddish art exhibition held in this city. His work is soon to be exhibited in a one-man show at Gumps. Watercolors of Jewish pioneers in Palestine are expected to form a major part of the show."

Zakheim's return from Mexico City brought forth for the first time a considerable amount of comment from the press. The San Francisco News of July 25, 1930, under the caption, "San Franciscans of Whom You Should Know," offered the following:

"BERNARD ZAKHEIM. Recently returned from Mexico, Bernard Zakheim, interior decorator, furniture maker and artist, brought with him a number of sketches which won him instant recognition in San Francisco. He studied with Rivera in Mexico; or perhaps it would be more accurate to say the inspiration of Rivera's mind encouraged Zakheim to develop an original technique.

"His work consists largely of swiftly done sketches; a sort of drawing with the paint brush, in which the complete theme is shown in a very few strokes. In his furniture factory Zakheim holds strictly by the old European ideal of individual handicraft. His various workers, interesting and individualistic, and each with an interesting or even vivid history, are expected to regard their work rather as an art than as a matter of mere daily labor.

"They are encouraged to aid in designing the pieces upon which they work. They have no necessary stated times for beginning or ending their working days; they do not punch the time clock. No one stands over them. But the surplus, above a certain figure, is divided among the workmen; so that their artistry, economy and industry are of importance to them financially.

"Zakheim is a leader in the Yiddish movement in San Francisco. Stimulated by the same experiences which have brought about the present revival in literature, the Yiddish writers of the United States have produced a notable literature. On the assumption that the Jew can most contribute to world culture if he possess himself of a culture, which exactly interprets his artistic will (as other cultures would not), the Yiddish movement is attempting to maintain the Jews as an unassimilated minority in the United States.

"This movement finds expression in San Francisco largely through the Yiddish Folkschule.... Zakheim is a prime mover in the organization and furthering of this movement in San Francisco and organized the recent exhibition of Yiddish art."

While his furniture business was prospering and the source of considerable revenue, his interest in it had entirely evaporated now that the art world seemed to again open to him. At this time also, a second daughter was born. The necessary arrangements were made; he turned the factory over to his wife and the year 1931 found him on his way to Paris with a small supply of funds. He was enthusiastic on the liquidation of all the impediments which had heretofore interfered with his chosen work and which seemed to conspire against him. Now to study fresco painting with the freedom so necessary for creative work, his dream at last came true.

LIFE IN PARIS

Upon his arrival in Paris he at once rented a small studio and set to work. For three months he visited galleries, made sketches and studied the work of his contemporaries. Of particular interest to him was the work of those whom he considered the fore-runners of the art revolutionaries, Cezanne, Pizzaro, Renoir, Pablo Picasso, Braque and others who fought against the conventions of the Academy. His contemporaries at this time, according to the Under Secretary of Fine Arts of the French Government, numbered some forty thousand, representing an increase from but two hundred artists in Paris in less than a hundred years! During Zakheim's stay in the French capital, he became acquainted with several

hundred art students because of his mastery of five languages. In addition he had learned four ancient dialects of Hebrew. Of these artists he states with amazement there were at that time but two or three who were socially conscious! Later he journeyed to Italy.

The next four months were spent in roving from place to place. He studied in the galleries in Florence and other Italian cities. While in Florence word came to him concerning some frescos being painted in the small Hungarian mining town of Pecs by an old school fresco painter, an academician engaged in decorating an old church of the 18th century which had lain uncompleted for over two centuries. Professor Gebauer, the artist engaged on these frescos, and Zakheim became close friends. With the encouragement and advice of Gebauer, Zakheim executed his first fresco entitled, "Jews in Poland." The subject was an historical representation of Jewish life in Warsaw. Expressing delight on its completion the work was presented to Gebauer with whom it remains at the present time. Zakheim fraternized with the miners whose plight was wretched indeed. Perhaps also this village and its inhabitants were a contributing factor in his later evolution into a proletarian artist, for here within a very few years a new phenomenon in labor strife was born; the suicide strike of some fifteen hundred coal miners who locked themselves underground

in protest against a wage of less than $1 per day. The misery of these workers and their intolerable conditions were not lost on the young artist, who, seeking truth, had it so often thrown into his path.

Early in 1932 Zakheim returned to Paris. Here he found a message from home. The depression in the United States had swept westward and now engulfed the Pacific Coast. His wife had lost the furniture factory. He awoke from his dream to find himself penniless. For six months more he continued in Paris struggling against the inevitable, drinking excessively, working sporadically at his painting and in his own words, "almost living on whiskey." During this period he did considerable work, some of which was sometimes exhibited at local galleries. In October, after many weeks of semi-starvation, an appeal to his mother in Warsaw brought funds with which to return to San Francisco. Here very reluctantly he was faced with the task of rebuilding the wreckage of his former business. This he found was no easy undertaking. Building construction and all allied occupations were at a standstill and the demand for interior decoration and art furniture was nil. Some eighty-five thousand San Francisco workers were walking the streets and the lasting stagnation, due to the national banking holiday, made it impossible for him to get funds necessary to begin operations. He obtained some employment for short periods in several upholstery shops continuing meanwhile with his painting.

FIRST SAN FRANCISCO FRESCO

At this time the new Jewish Community Center was in process of completion. It had been the plan of the architect to directly commission a local artist for frescos in the structure. Chairman of the advisory committee on decorations for the structure was the sculptor, Edgar Walter. Fortunately before the award was made Zakheim by chance met an old friend on the street, a furniture dealer named Walter Hall, with whom was discussed the injustice of a direct award and the possibilities of an open competition for these paintings. Hall, who had become interested in the talent of Zakheim, thereupon prevailed upon Edgar Walter to change the plans and hold an open competition for the frescoes. This was accomplished and the proposed sketches submitted by Zakheim brought him the contract.

The San Francisco Call-Bulletin July 15, 1935, offered the following comment upon their completion:

> "In the courtyard of the new Jewish Center, California Street and Masonic Avenue, Bernard Zakheim, San Francisco artist, has virtually completed an imposing addition to the wealth of mural painting which has come to adorn the walls of San Francisco's public buildings in recent years. In a twelve-foot arch he has painted a brilliant fresco of early Jewish life.
>
> "The art of fresco, practised extensively by painters of 'the Middle Ages and the Renaissance,' had for many years lain dormant, perhaps due to the technical difficulties involved, but has seen a great revival in recent years.

"The paint is applied directly to the wet plaster and once down it is there to stay. Obviously the artist must know exactly what he is doing and do it decisively; no erasure and no retouching is permitted.

"This fresco will be the first of any size to be done by a local artist in any of the city's public or semi-public buildings.

"Zakheim has presented the sports and festivities of ancient Palestine, rather than the woes of Job or the ecstasies of Isaiah. On a central column in the composition is written in Hebrew a text from the 'Song of Songs.'

"About it are grouped archers testing their skill, dancers, musicians and jugglers performing before a holiday crowd, and, in the corner of the foreground, the wedding of a victorious athlete and maiden.

"Zakheim is also doing a fountain in the courtyard, a mosaic over the doorway, and is planning two more frescoes for arches in the theatre of the Center."

The San Francisco Examiner of July 23, 1933 ran an illustration of the painting with the following comment which caused thousands of visitors to flock to the Center:

"....Most painters of Judaic life of the biblical period have chosen to stress the moral and religious qualities which we today call Puritan. Zakheim, however, has given us a radically different interpretation. Due, perhaps, to the fact that his ancestors in Poland were leaders in the great Jewish religious revival known as Hasidim and underwent severe persecution in their attempts to introduce song and dance and a free and more joyous philosophy of life into a religion which they felt had become narrow and confining, he has chosen to represent the festal side of the ancient Hebrew character.

"It should be somewhat of a shock to those, Gentile and Jew alike, who have always pic-

> tured the life of the Old Testament as a dark and somber business, but Mr. Zakheim, who has devoted years of research to the study of Jewish culture insists on the authenticity of his representation, and stands ready to prove that people had a good time in the days of Job or Isaiah."

A more competent criticism and evaluation of this first San Francisco fresco was written by the art critic of the "Argonaut," Mr. Joseph A. Danysh, in the issue of August 4, 1933:

> "In the open court of the newly built Jewish Center....San Francisco has its latest heroic fresco. Bernard Zakheim, one time business man, now turned to art, not as a romantic Gauguinesque gesture but as a significant way of life, is the painter. No committee pet or press pampered dilettante he. He has not entered the art field with a fanfare of publicity and patronage, but won his first commission in open competition. In the opinion of the judges, his idea fit better into the architectural scheme and expressed more amply the sentiment of the Center than any of the numerous sketches submitted.
>
> "Given a space one hundred feet square in area in the general shape of a generous sector of pie; frame this in a deep archway under a vast flight of steps, and you have the artist's initial problem. No muralist anywhere ever started with a more unsympathetic space to paint. But true artists express a part of their creative urge in the mere surmounting of difficult problems, choosing to carve their images in adamant stone, painting their gigantic buffaloes in dimly lighted caves, turning the forbidding bareness of a vault ceiling into a Renaissance heaven.
>
> "Few artists could have improved upon Zakheim's design. Painting in the wet plaster he has combined the technique of true fresco painting with the subject material of the Hebraic cult of Hasidim. His composition is conceived pri-

> marily in terms of movement. Here is abstract design fulfilling an intensely practical function. The various movements of the forms resolve themselves less in terms of each other than in the architectural elements surrounding them. In a rectangular or other static plane, design must exist for itself alone, isolated from the world surrounding it, its various planes, volumes and colors relating only to each other. In this mural, the design has reached outside itself to become an integral part of the architecture, counteracting a large mass here, a rushing line of the building there, moving beautifully in terms of its own irregular frame.
>
> "Not only has the artist successfully accomplished difficult feats (always secondary in the ultimate analysis of art), but he has also made his wall come alive in the spirited reproduction of his legend. Jugglers so dexterous as to keep eight full glasses of wine constantly in the air without spilling a drop; drummer, fiddler and piper playing the dithyrambic chants of the Hasidim; singing maidens; hasty weddings; archers and judges, prayers and dancers, all contribute life and conviction to a finely executed picture."

Glen Wessels, in the Argonaut of June 22, 1934, commented on the Zakheim Community Center fresco as follows:

> "Bernard Zakheim has achieved a style of his own, most evident in the strong rhythms characterizing his drawing and his design. The discipline of early struggle, so often the lot of the Polish Jew, has given to his work a character, a certain masculinity seldom encountered in the work of an artist so evidently intrigued by pattern. His life story is that of fierce energy overcoming obstacles."

The Community Center fresco established Zakheim firmly as a member of San Francisco's art colony. Several weeks later, on August 26, 1933, Anna Sommer, a feature writer in the San Francisco News, in a special article added the

following comment, including much of the information already quoted:

> "....it is painted directly on a special plaster designed to resist the elements. Unduly vivid hues were used with a view to the toning down propensities of the weather....He paints in the primitive, two dimensional style of the modern Mexican school."

The fresco received favorable comment in practically all of the San Francisco bay region publications.

DISILLUSIONMENT

However, like many another artist at this period, Zakheim on the threshold of his career as an artist found that the depression had robbed him of patronage, and patronage is the life blood of the arts. Throughout the years 1932 and 1933 the condition of many of the artists, particularly the younger and as yet unrecognized artists, became steadily worse. As yet no agency had come into existence to rescue them from the privations suffered by millions at this time. Some actually faced starvation; others were forced to do pick and shovel work on projects of the Civil Works Administration, in order to keep alive. An illustration of the state of cultural workers at this time might be given by citing the experience of one of the fine artists of international reputation, who was sent to wash toilets in the California Palace of the Legion of Honor where his own paintings were hanging on the walls. Others contemplated suicide.

In order to alleviate this deplorable situation the San Francisco artists and writers banded themselves together and formed the "Artists and Writers Union." A prime mover in this organization was Zakheim. That he was well qualified for this task in organizing the artists is attested by his former experience in calling together the Conference of Yiddish-speaking Organizations and the formation of the Yiddish Folkschule and the Yiddish Literary and Dramatic Club in which he was an active participant some years previously. Despite the fact that the Artists and Writers Union was sponsored by the wealthy art connoisseur and publisher, Colonel Harold Mack, and received the firm support of Dr. Walter Heil of the De Young Memorial Museum, the Hearst newspapers immediately branded the organization as "Communistic." Whatever the political complexion of some of the members the Artists and Writers Union got results. Within six weeks of its organization into a body of some three or four hundred members a telegram arrived from Washington authorizing the inception of the first Federal Art program in the United States. The Public Works of Art Program, as this project was named, gave the unemployed artists work in their own field. The Coit Memorial Tower on Telegraph Hill, recently completed, was selected as one of the initial edifices upon which decorations were authorized and the artists began work. Zakheim was allocated a portion of the walls of the main floor and began on a library scene which will be more fully commented

upon presently. Simultaneously with the completion of the Coit Tower decorations there was announced a one-man exhibition of Zakheim's watercolors, designs for fresco and drawings at the Adams-Danysh Galleries on Geary Street, San Francisco.

COIT TOWER WAR

However, no sooner had the Coit Tower murals been completed then there arose an uproar in the press. The great Pacific Maritime Strike of 1934 was in progress. In order to arouse public opinion against the stirking workers a campaign of terror and Red baiting was resorted to and the Coit Tower murals became a part of the attack. As a result of the newspaper attacks on the murals, Zakheim's one-man show at the Adams-Danysh Galleries was completely sabotaged, the public, preferring not to become embroiled in an art exhibition which might have originated in Moscow, stayed away. The San Francisco Art Commission refused to accept the Coit Tower and for a time a deadlock continued. Demands were made that the paintings be removed. An enterprising reporter for the Hearst newspapers transposed a symbolical hammer and sickle insignia from one of the murals to the library scene painted by Zakheim. The illustration, with an accompanying article condemning the murals, was syndicated to several hundred newspapers throughout the country. Later a retraction of this scurrilous performance was forced from the Examiner, but the damage had been

done; Zakheim's one-man show was killed. Among the artists themselves a vigilante committee was formed with the intent to storm the Coit Tower and chisel the offending murals out of the plaster. Thereupon the Artists and Writers Union picketed the project until the excitement subsided. The press comment on the exhibition at the Adams-Danysh Galleries, due to the controversy raging at the time, was somewhat brief and noncommittal, as follows: The San Francisco Call-Bulletin of June 30, 1934, with an accompanying illustration:

> "The singing of the plodding Volga boatmen, towing their barges, made more famous musically by Feodor Chaliapin, is depicted in glowing watercolors by Bernard Zakheim, Jewish artist, now a resident of San Francisco, whose newest works are on show currently at the Adams-Danysh Galleries."

The San Francisco Examiner, July 1, 1934, with an illustration:

> "Portrait study of Nahum Zemach, who is known here for his direction of 'The Dybbuk.' It was painted by Bernard Zakheim, who did the large fresco in the court of the Jewish Community Center. Zakheim, who recently completed a wall in the decoration of the Coit Tower, is holding a one-man show of watercolors at the Adams-Danysh Galleries."

Junius Cravens, distinguished art critic of the San Francisco News, in the issue of July 7, 1934, contributed the following with reference to the one-man exhibition:

> "In the watercolors and oils by Bernard Zakheim, which are now at the Adams-Danysh Galleries, still another form of Jewish art is represented.
>
> "Zakheim's works are not profoundly esoteric or orthodox (compared with the work of Boris Deutsch

and Peter Krasnow). For the most part they are rather fragile, fragmentary sketches which do not seem to me to dip very deeply into anything in particular, whether subjectively or artistically. He has since done one of the questionable' frescos in the Coit Tower."

Jehanne Bietry Salinger, in the Emanu-El and Jewish Journal of July 7, 1934, gave a more comprehensive analysis of Zakheim's works on exhibit, which is herewith quoted in full:

"Bernard Zakheim Joins Ranks of America's Leading Jewish Artists."

"You will want to visit the Galleries Adams-Danysh between now and July 15, for there is being held a one-man show of watercolors by Bernard Zakheim, which you cannot afford to miss if you are interested in art and if you believe in art expression which is distinctly Jewish.

"Zakheim is a superlative artist who handles watercolors as only a few painters do. He has a manner all his own. An individualist, he is interested in formal organization, in the problem of design as much as he is concerned with the expression of his own emotion.

"If you are interested in labels and wish to be given convenient definitions to apply to his art, it is safe to say that he is neither a cubist nor a sur-realist, although a few of his watercolors which have to do with the 'metaphysical' atmosphere of the 'Dybbuk' and are filled with a feeling of the mysterious, are very close to sur-realism.

"He is more what one would call a self-expressionist, but then again, in many instances, especially in his portraits and studies of types, he makes us realize that he is somewhat eclectic and has as much interest in recording an ordinary experience as in responding to a psychological power.

"Some of his compositions have an enchanted atmosphere; such is the case with the symbolical watercolor representing the Jew breaking the soil in his new farm land, in Soviet Russia. The atmosphere of strange occultism which we found in many of the scenes of the 'Dybbuk' as produced by the Vilna players some years ago, in San Francisco, are found anew in the picture of the 'Girl Bringing the Veil,' as well as in the project for a fresco based on the legend of the wandering, suffering souls, called 'Ghosts.'

"A fantastic sense of humor, a strange phantasy expressed in a style which reminds one of a new form of writing, are found in 'The Clown,' one of the strongest works in the collection, and in 'The Revival.'

"'The Boxing Match' illustrates the fact that he has a keen eye for the grotesque aspects of reality. Watch the heads and faces of the men and women in the crowd, with their crazy cauliflower ears, their mouths twisted in a ructus, their eyes like two scratches under their brows, and admire the bold extravagance of the sense of humor displayed.

"You will rejoice in the richness of his pigment when you look at most of these watercolors. You will either hate or love his violent drawing in the portrait of Benjamin Zemach or of the Jewish actress.

"If you are sensitive to art, you will not be able to escape the aesthetic attraction of this work with its mixture of reality and uncanny phantasy, with its mood so dynamic, its penetrating quality of human interest, its ease of style, its sense of gusto and boldness, in a word, its most personal expression.

"Zakheim with this collection of watercolors joins the ranks of leading Jewish artists at large. His fresco at the Jewish Center, his wall at the Coit Tower had already placed him ahead of many of his contemporaries."

In contrast to the scant notice given to the exhibition by the Examiner prior to the demand for a retraction

of its attack on Zakheim's Coit Tower painting, we find the following opinion expressed by Ada Hanifin, art reviewer of the publication, in a special article which ran almost a full length column accompanied by a large illustration in a subsequent issue of July 17, 1934, with reference to the Adams-Danysh exhibit:

> "....Zakheim is an individualist as a man and as an artist. You have only to look at his watercolor sketches for frescoes to realize the artistic stature of the man. In this medium, he undoubtedly stands as one of the foremost Jewish artists of the day.
>
> "He belongs to no school. His work is not circumscribed by the rule. It is close to the soul in its 'nakedness, refreshing in its lack of sophistication.' His work has vigor, sensitivity, vitality and power. He paints sincerely and spontaneously.
>
> "'When I feel an emotion,' Zakheim said, 'I write it down hurriedly with the brush, without pausing to think of rules or grammar.'
>
> "And then on the wall is 'The Circus' painted in Paris, which proves his point. With pencil, he has sketched hurriedly, as one would write flowingly, so as not to forget, the characteristic features of individuals which formed the crowd around the circus ring. If completed, these pencil-sketched figures would be filled in with watercolors, as are the figures in the foreground. In that scene runs the gamut of expression. A beam of light almost spiritual in aspect seemingly protects the clown from the mass of humanity. Zakheim has made the clown in a few telling strokes--a penciled head and a watercolor body--the epitome of the eternal Pagliacci, the tragedian whom fate ordained to make the world laugh.
>
> "....His studies of Jewish life and his emotional interpretations of the 'Dybbuk' are extremely sensitive as to character, atmosphere

and color. In all his paintings he has used color to express values of emotion, moods, light, heat--and vibrations of music such as in his vivid impression of Mishel Piastro's farewell concert here. One must stand at some distance to appreciate these sketches at their full value.

"While in Hungary....he made a watercolor sketch of Polish Jews--figures in long copotas and wide silk hats and Jewish architecture (synagogues) in the background. It is dark in tonal color. How different is the bright oil painting of 'The Harvesters,' showing Jewish scholars at work in the wheat fields of Palestine. It is full of warmth and sun and air. In point of design it possibly represents Zakheim at his best.

"Zakheim, who was seemingly born with a natural feeling for composition, painted the large outdoor fresco in the Jewish Community Center, and more recently a wall in the Coit Tower.

"'A news reporter, not familiar with the work of the local artists,' Zakheim said, 'misrepresented me as having painted a hammer and sickle over my fresco in the Coit Tower. I have painted no hammer and sickle over my fresco or anywhere else in the tower, and the directors of the Public Works of Art Project have never asked me to change any part of my mural.'

"In a vigorously bold watercolor portrait study of a man, he has achieved a sense of plastic form. In an oil painting to the left of 'The Circus' the artist reveals his inherent mysticism. It is called 'Ghosts.' Shadowy forms in a graveyard flooded with eerie moonlight approach graves of loved ones--lost souls come to pray, according to an old Jewish legend. The show should not be overlooked."

Meanwhile the controversy over the Coit Tower murals continued due to state of semi-hysteria resulting from the coast-wide maritime strike. The edifice remained closed; the San Francisco Art Commission remained adamant; and the artists became divided into two camps. An insight into the

situation may be gleaned from the fact that the "Red Squad" of the San Francisco Police Department visited the headquarters of the Artists and Writers Union and actually unveiled works of sculpture and sought to find behind paintings on display there perhaps bombs or other anarchistic evidence of the "violence" said to be fostered among the unemployed and younger artists. Not since the order for the immediate arrest of the author of "Lysistrata," by the Captain of the Los Angeles morals squad, and a search of the city conducted for the two thousand year dead Aristophanes, was police stupidity more clearly exemplified. An example of the extreme caution pursued even by reputable reviewers is the following pusillanimous comment by Junius Cravens which appeared in the San Francisco News of July 7, 1934:

> "There is something about fresco painting, when it is applied to the walls of public buildings, that seems to breed dissension. Throughout history we find instances in which mural decoration has been used as a subterfuge for promoting propaganda of one sort or another, no less in the most ancient times than in our own day. There have always been naughty little boys who drew vilifications on schoolroom walls when their teachers were not looking. Likewise, there have always been mischievous little artists who put something over while they were not being watched. Of such substance is history made.
>
> "Too much has already been published about the Great God Rivera's propagandic activities to need further repetition. Nevertheless, that Gargantuan Mexicano is the God of many American fresco painters, particularly of those who careen to larboard, so to speak. In their eagerness to follow in his brush strokes, they not only lean over toward the extreme left, but also backward.

"Some such cause would seem to lie at the roots of the tempest in the Coit Memorial Tower teapot--if a tempest may be said to have roots, and if the tower may be likened to a teapot--despite its closer resemblance to the form of certain Pompeiian wine jugs.

"The said tempest arose from a rumor which got about, and which was to the effect that at least three of the 25 or 30 artists who were employed by the P.W.A.P.* for the hopeless task of trying to beautify the inside of the Coit Tower had seen red, that is to say--let me whisper it, lest I be overheard--the naughty boys had indulged in a little Communistic propaganda and at the expense of the U. S. Government. The three culprits who were caught at it red-handed, as it were, are Clifford Wight, who was formerly one of Rivera's assistants, Bernard Zakheim and John Langley Howard.

"Since visitors were barred and doors were double barred at the tower I have not verified these rumors with my own eyes. But the story goes somewhat as follows:

"Wight was commissioned to decorate some long, narrow panels above three of the windows. Symbolical ornaments seemed to be best suited to the purpose. The subject of all the tower decorations is our contemporary American life. As social and political problems are of some importance here at the moment, Wight turned to them for symbolism.

"Over the central window he stretched a bridge, at the center of which is a circle containing the Blue Eagle of the NRA. Over the right hand window he stretched a segment of chain; in the circle in this case, appears the legend, 'In God We Trust'--symbolizing the American dollar, or, I presume, Capitalism. Over the left-hand window he placed a section of woven cable and a circle framing a hammer, a sickle and the legend, 'United Workers of the World,' in short, Communism. It would seem that he considered these three issues to be important in the American scene of today.

*Public Works of Art Project.

> "In Howard's mural, I am told, appears a group of unemployed men which it seems might be mistaken for strikers. One of them is said to carry a newspaper which bears the title, 'The Western Worker' and headlines, 'All out May 1 against hunger, war and fascism.'
>
> "Zakheim's panel represents a public reading room in which radical books and newspapers are rampant. Someone raised the objections and rumor has it that a fight is on. The artists are said to claim that their preliminary sketches were approved by the regional committee of the PWAP before the actual paintings were begun, and that therefore the completed works should not be changed. The said committee probably finds itself in the position of the teacher in the schoolroom--plenty of authority but no control over the naughty boys. At this writing all hands seem about to appeal to Washington to settle the dispute. Alas, poor Washington!"

Notwithstanding the fact that the thirty serious minded artists were attempting to express and interpret the times in which they lived, which after all is the accepted function of fresco painting as defined by America's foremost art critic, Thomas Craven, their efforts were not only subject to extreme criticism from the very sources from which encouragement should have been forthcoming, but were also subject to ridicule. Included only to illustrate the ultimate in this direction, is the following extract of an attempt at facetiousness by the San Francisco News columnist, Arthur Caylor, in the issue of July 10, 1934:

> "Those old grudge fighters, Kid Kapital and Kayo Communism, may be responsible for the current unhappiness of local artists over the Coit Tower situation. The issues may be sweetly fundamental. But there are also enough other angles to supply a cubist's coal chute.

"Our scouts report that by no means all the changes demanded have been due to the fact that somebody was mad at Karl Marx or Andy Mellon. There were simpler causes, such as the Chronicle being mad at the Examiner or the Examiner being mad at the Chronicle, or the fruit people being mad at the vegetable people or Chrysler being mad at General Motors.

"It seems that the artists set about to make pictures illustrating life hereabouts--largely recognizable things such as hills and cable and fruit and fish and hotels and wharves.

"They might be in the midst of social upheaval, but you could spot them as O'Leary's hack stand or Ginsberg's store. Hence, they had a certain advertising value.

"As long as people could tell the make of an automobile zipping up a hill in no gear at all, various dealers, each proud of his own brand of hill-climber, seemed to think the car should be his kind.

"One of the artists put some pineapples on a fruit stand, and it brought a kick from folks who insisted that California's own watermelons and oranges were just as pretty and should get a break over the imported stuff.

"It turned out to be surprisingly important what name was on the various newspapers appearing in the masterpieces.

"The Western Worker was the only Communist number. John Langley Howard put it in his picture. Dr. Walter Heil suggested that he take it out, but he hasn't thus far."

Peculiarly anomalous, it remained for the staid and conservative Literary Digest, remote from the influences rampant in the local economic strife, to render a just and unprejudiced account of the whole Coit Tower controversy. While space will not permit inclusion of this article in

full, sufficient extracts must be quoted in order to gain a thorough understanding of the difficulties encountered by the younger artists attempting to express and interpret the American scene. The following, by Evelyn Seely, appears in the Literary Digest of August 25, 1934:

> "The Coit Memorial Tower, its walls covered with murals completed two months ago under the Public Works of Art Project, is locked against the public. Rising from the top of San Francisco's Telegraph Hill, looking out upon a spectacular panorama of bay and hills down on the entire waterfront, it was forbidden to the public during the general strike crisis. Police, half-way down the hill to cut off the approach to the tower, said someone might throw rocks, or give signals. The tower, however, had been locked three weeks before the general strike, and it had had its own pickets to think about.
>
> "The opening of the tower, planned for late May in order to give extra time for those artists who had not completed their work on the scheduled May 1, has been postponed indefinitely by the Art Commission. Nobody, no matter who he is, may enter. The great door has been locked since Art Commission members took their final look at the project, rubbed their eyes, and said that certain things they saw were 'in opposition to the generally accepted tradition of native Americanism.'
>
> "Three artists had balked their approval--Clifford Wight, John Langley Howard, Bernard Zakheim. Wight in a decoration above a triple window, had painted the hammer and sickle, Communist emblem, as one of the symbols in a panel depicting also American 'rugged individualism,' and the 'New Deal,' as his conception of part of the picture the artists were asked to paint of the contemporary American scene and California in particular.
>
> "The Commission paused to note that one of How-

ard's miners, in a fresco of California mining, is reading a Western Worker, Communist weekly, and they were repelled by the angry faces of some gold panners glaring at some tourists who had stopped their car to gaze upon the quaint scene. They gasped at the disturbing assemblage of actual headlines in the periodical room of Zakheim's library fresco. They were not sure they agreed with his division of literature on the shelves--in one group sets of Kipling, O'Henry, etc.; in another, Willa Cather, Sinclair Lewis, Ernest Hemingway; in a third, Karl Marx, Grace Lumpkin, Erskine Caldwell, and other writers concerned with the proletariat.

"They expressed their reaction to the three artists, but decided, on second thought, to drop any action against Howard and Zakheim. Wight, however, still is required by Edward Bruce, of the National PWAP Committee, to whitewash or chisel off the hammer and sickle emblem, on the grounds of 'jeopardizing further grants of Federal funds.'

"After the Art Commission spoke, the Artists and Writers Union came on the scene to picket the tower and to portest to Bruce against any change in the frescoes. 'We are committed,' they wrote Bruce, 'to a program of complete liberty for all creative artists, to the defense of their rights to depict life and all manifestations of society, whether Capitalism, Communism, or what not, as they see it, and according to their own scale of values.'

"Whereupon the Art Commission locked the tower securely, and tried to dismiss the local tempest as a 'Rivera publicity stunt.' They hoped to manage a peaceful opening of the tower this fall, whether the hammer and sickle remains, or is replaced by a blank white space. The Union, declares its membership, and Wight himself, never will let the mural be touched. Friends of Wight say he may drop the argument. Many think that for the sake of future projects he should do so.

"When the deadlock is over, the public will see an accomplishment generally considered one of the greatest produced under the PWAP. It has

proved, to the amazement of both artists and public, that several dozen artists can work together effectively and harmoniously. Two of the Coit Tower artists even got married.

"The project is unique in assembling twenty fresco-painters on one hand. San Francisco's crop is due to some extent, to California climate, which makes wall-decoration practical, due, too, to Diego Rivera and the tendency of local artists to trek down to Mexico to work for him. Most of all, however, the credit must go to Ray Boynton, who, after reading a translation of Cenino Cenini, painted his first fresco--and the first in California--in 1917. Since that time Boynton has been a pioneer in the fresco art. He has inspired and trained many an artist to get busy on his backyard walls, and eight out of the twenty who painted the Coit Tower frescoes are his students.

"The basic idea of the tower art is a presentation of contemporary California. Its scenario of ideas was directed by Dr. Walter Heil, curator of the De Young Museum; Stafford Duncan, and Harold Mack. It comprehends the whole range of California's economic and cultural life.

"As one enters--or as one did enter, by arrangement, before the door was locked---he was greeted by a pair of Cyclopean eyes, against a background of white clouds, sun, and crescent moon, symbolizing the mystic forces of nature called 'Old Man Weather' by tower workmen. This is Ray Boynton's wall and the eye-panel ties together the murals on either side of the door--'Animal Force,' or man seeking food and sustenance, and 'Machine Force,' or man in search of wealth.

"Leaders of California life--ten foot figures by Dean Malette and Clifford Wight, of cowboy, business man, engineer, steel-worker and scientist--separate the frescoes of the outer wall. Ralph Stackpole, one of California's outstanding artists, has graphically portrayed the steely efficiency of a factory.

"Frede Vidar has painted a modern department

store, realistically, from soda fountain to brassieres. Victor Arnautoff has put all the miscellany of external city life into a San Francisco street--ambulance, reporters, victim, railroad-yards, theatre, cops, garbage trucks, opera-house, Legion of Honor Palace, and news-stands.

"Richest and most vivid is the wall painted by Maxine Albro reflecting the sunny, abundant fields of California, and their prodigal flow of fruit and grain.

"Lucien Labaudt obviously has enjoyed painting San Francisco's Powell Street along the winding stairway to the second floor--complete with cable cars and turnstile, clubs and cafes, and a sprinkling of recognizable local celebrities. At the top Edward Terada's football player rises to an architectural exigency and straddles the whole doorway. On the second floor, several artists have contributed to the charm of California outdoor scenes, and Jane Berlandina, using egg tempera as her medium--has reflected home life with firm delicacy.

"Ben Cunningham, Mrs. Edith Hamlin Barrows, William Hesthal, Suzanne Schuer, Gordon Langdon, Ray Bertrand, Harold Dean, George Harris, Otis Oldfield, and Rinaldo Cuneo are among the other artists who have painted the walls of the tower.

"In the main they presented California as powerful and productive, its machines well-oiled, its fields and orchards bountiful, its people--happy in the sun. They have left out of the picture, as some realists have mentioned, such aspects as the Mooney case, or strikes, or lynchings.

"The flurry over such echoes of social unrest as have found their way into three murals is the latest step in a long controversy over Telegraph Hill decoration. The 'Native Sons' longed to build there a monument to California pioneers, of a size and height to make 'Liberty' a mere nobody....Artists protested loudly. This frowzy hill they lamented, once had been the signaling place for white winged ships, later a

> rowdy forty-niners' beer-garden, and, finally, a fine line of picturesque eucalyptus trees and stone ruins where those who loved it could sit drinking hill-made red wine, listening to the songs of the Italian and Spanish dwellers on the slopes and watching the little ferry-boats.
>
> "But the shaft arose, beautiful and symmetrical and suicide-proof, and the artists who had fought its building for the sake of art went in to earn some needed bread."

AMERICAN ARTISTS CONGRESS

With the conclusion of the maritime strike, public tension eased. Certain changes were made in the Wight murals, and the doors of the Coit Tower were opened to the public on October 20, 1934. While the public thronged to view the paintings, they came with prejudiced opinions much of which lasts to the present day. The effect of the hullabaloo on Zakheim was like water on the back of a duck. Soon after the completion of the Public Works of Art Program the Artists and Writers Union disintegrated, due to internal dissension, and once again the artists were where they started, facing inadequate relief.

However, while the attacks on the younger artists ceased in San Francisco a wave of similar sabotage and destruction swept throughout the nation. This action on the part of repressive elements from coast to coast made necessary a protective organization which was formed by the artists on a national scale, the American Artists Congress. Zakheim became one of the sponsors of the San Francisco sec-

tion of the Congress and the following account of the aims and purposes of the movement is condensed from two articles by Glen Wessels in the San Francisco Argonaut of January 24, and August 21, 1936:

> "The American Artists Congress is a liberal organization to be distinguished from militant artists unions. It is neither Communist nor Fascist, but combining extremes, approaches more nearly the older idea of a democracy than do most groups formed under the present stress.
>
> "Rockwell Kent, Margaret Bourke-White, Peter Blume, Lynd Ward, Arnold Blansh, Louis Lozowick, Jose Orozco, Yasuo Kuniyoshi, Beniamino Bufano, Cameron Booth, Warren Cheney, Adolp Dehn, Hilaire Hiler, John Howard, Joe Jones, Valeria Kaun, Louis Memford, Boardman Robinson, Hamilton Wolf, Art Young, Bernard Zakheim, Reginald Marsh.... and a great number of other sufficiently prominent names among American painters and sculptors are agreed on the general notion that there has been too much mural destruction and sculpture breaking, and they are banding together to talk it over and do something about it.
>
> "They discern an increasing tendency on the part of patrons, public or private, to dragoon the creative artist into the production of spineless imitations of the art of the past and to dictate his politics and convictions as well as his subject matter. This they feel is the beginning of Hitlerism in America.
>
> "'Repression of Art in America' will be the major topic....of the Congress. Artists will themselves describe the attacks upon their work. Joe Jones will tell of the vigilante action taken against his St. Louis murals; Murray Hautman will describe the smashing of his murals by the Los Angeles police with sledge hammers. The Rikers Island affair where Ben Shan and Lou Bolck's work was rejected by Jonas Lie of the American Academy--supposedly without proper authority--will be discussed, as will other cases where reactionary forces militated against the freedom of the artist to speak his mind in the language of paint."

"PACIFIC AVENUE GOSPEL"

In February of 1935 came the 55th Annual Exhibition of the San Francisco Art Association. Zakheim entered, in the watercolor section his previously executed 'Pacific Avenue Gospel.' This painting had been done after a visit to a negro mission in one of San Francisco's semi-tenderloin districts. It depicted the mourners' bench with its converts wailing profusely. It was painted out of disgust at the ignorance of the negroes and the ease with which the preacher manifested his ability to make his congregation wail and cry. While this is Zakheim's own version of the circumstances surrounding the execution of this watercolor, the comment of critics differed, hailing it as uproarious satire. The work won the Art Association Medal of First Award. Howard Talbot, in "The Wasp" of February 2, 1935, wrote:

> "Whoever may essay to write comprehensively about the 55th Annual of the San Francisco Art Association and its accompanying shows at the new Museum of Art must necessarily spout ink like a cuttlefish....some of the entries, mentioned at random, that appealed to me and remain in my memory,....Bernard Zakheim's 'Pacific Avenue Gospel.'"

Nadia Lavrova, in the art section of the Christian Science Monitor, of March 16, 1935, commenting on this painting stated:

> "In the watercolor division, Bernard Zakheim took first prize with his only exhibit, 'Pacific Avenue Gospel,' a slyly humorous representation of a group of negroes in the grip of extravagant emotion. Zakheim is noted for his original frescoes, notably the one in the Coit Tower."

HEALTH CENTER MURALS

During the period following the completion of the Public Works of Art Program, Zakheim was commissioned, under the sponsorship of the SERA to execute two frescoes in the Alemany Health Center, for the San Francisco Department of Public Health. Called "Community Spirit" and "Growth" the excellence of these murals was instrumental in an award to him of subsequent decorations in the University of California Medical School and the University of California Hospital, the latter of which is still in process of completion.

The following description of the Health Center murals, which have been called a "very beautiful piece of work," is supplied by Zakheim's assistant, Miss Phyllis Wrightson:

> "These frescoes were painted as decorations in the waiting room of San Francisco's Health Center. It is a small building in Mission style, of a homelike, rather cozy character, informally furnished and cheered with a large fireplace whose wide chimney extends in sloping lines up to the high ceiling. This chimney area is broken by the mezzanine balcony that crosses one side of the room, dividing this large chimney shape horizontally. In this space the frescoes have been painted.
>
> "The portion below the balcony is adapted in color and literary content to the room and its uses. It is entitled 'Birth' and is an arrangement of symbolic figures in an elliptical pattern against a background of the slender silvery trunks of young fig trees, an ancient symbol of fertility.
>
> "At the right two lovers kneel side by side, a golden skinned young man and a girl draped in blue. The central figure is that of a woman

with uplifted arms symbolizing the agony of birth. Before her a figure in white representing the functions of the nurse helps a young plant part its way out of the womb of the earth. Another couple at the left represent parenthood. The woman holds a little blossoming plant at which both look with concern and pride.

"The golden color of some of the flesh, the red of the earth and the green of the foliage all repeat the coloring of the tile, the wicker furniture and the green metal railings of the room. The upper section of the fresco continues the trees seen below, their crown of leaves showing between bars of the balcony rail. Above the trees is a composite scene of the neighborhood, zigzagging up to Mount Davidson and its cross against the sky. Below is a group of old shacks, then a block of the old houses so characteristic of San Francisco. Next to them is a row of the newer 'pastry like' contractor's bungalows.

"From the bottom of the scene Alemany Boulevard sweeps up past the little Health Center and its adjoining houses, and the massive Balboa High School.

"At the lower right is a series of backyards animated with lines of washing and a vacant lot used by schoolboys as a baseball field. The latter was introduced by the artist to point out the dire need for a children's playground in this district."

In March of 1935 Zakheim participated in an exhibition of Jewish Art at the San Francisco Jewish Community Center.

UNIVERSITY MEDICAL SCHOOL MURALS

The following month, under the sponsorship of the S.E.R.A., Zakheim began two frescoes in the lecture room of the University of California Medical School. These two panels

occupy equal space on each side of a projection screen in the main lecture room, Cole Hall. Dr. Chauncy Leake, Dean of Pharmacology of the Medical School, has prepared a comprehensive brochure on the subject of these paintings including an analysis of the relationship between art and science by Beniamino Bufano. Because of the excellence of this booklet and the information contained therein with reference to Zakheim and the frescos, Dr. Leake's comment is presented in part, substantially as follows:

> "....Modern artists seem keenly aware of the social problems of our times, and there seems to be more of an effort than usual on the part of art to tell a story or depict a point of view. This seems to be especially the case in the great revival of mural painting. In casting about for a challenging subject for his talent, Bernard Boruch Zakheim, an enthusiastic San Francisco fresco artist, was struck by the notion that of all the manifold aspects of the modern scene, Science alone seems to have that freedom from ulterior motive and that steadfastness of idealism which from both the artistic and the humanitarian sense is most worthy of recording and preserving. In idealistic application to human problems science seems to have reached its greatest success in medicine, in which, as a profession, high idealism and freedom from ulterior motives have long been traditional. ..
>
> "The skill which Zakheim displayed in a small fresco in the lobby of the Alemany Health Center, San Francisco, persuaded the SERA to comply with a suggestion from Doctor Isabella Perry that he undertake the mural decoration of one of the main lecture rooms of the University of California Medical School. The problem was begun early in 1935. The practical consideration was to provide complementary panels of appropriate size on each side of a projection screen above the lecture blackboard. The intellectual

problem selected by the artist was difficult. The plan was to contrast the underlying philosophies of modern and ancient medicine. On the one hand he tried to depict the orderly disciplined applications of modern medical science to the treatment and prevention of physical and mental maladjustments to our environment. This was to be contrasted, on the other hand, with the confused emotional, often hysterical, efforts of suffering humanity in the past to escape disease and misery.

"In the technical aspects of the work, the artist was assisted by Joseph Kelly in the preparation and application of the marble dust plaster put directly on the brick wall of the hall. Phyllis Wrightson and Leon Bibel helped greatly in the transfer of the cartoon outline to the wall and in some of the details of the painting, especially on the frames. It was hard work. The lecture room, being in use all day, was available only at night. Often the artist and his assistants were busy until the early morning when the watchman would persuade them to go home.

"....The panel to the left of the projection screen is designed to represent the confused and often hysterical means which humanity, especially in the past centuries, has tried in its emotional anguish to treat and drive out sickness and misery. The rounded waves of distress roll into each other in the design suggesting the lack of intellectual order and precision of knowledge responsible for the relative failure of such emotional efforts. An oriental background of traditional mysticism is suggested by palm branches. Through them rises the smoke of incense from a priest struggling with his people bowed before him toward off the evil pestilence which has stretched one of them in putrefaction. With dramatic intensity a Semitic prophetical leader, Jeremiah-like, points to the ominous zodiacal symbols raised above the bent or worshipful figures above him,--signs which for centuries have symbolized man's credulous errors in etiology and prognosis. That they look like glorified lollypops in the panel, rising above all its figures, may be an uncon-

scious irony on the part of the artist. In the center, sacrificial scenes illustrate the vain effort at propitiation of powerful supernatural forces in order to prevent or relieve pestilence, and in these groups may be noted the primitive and priestly pathologist examining liver or urine to guide prophecy and prognosis. That the 'vis medicatrix naturae' was operative, but scarcely recognized in such surroundings, is indicated by the merest glimpse the artist gives of the 'ex votoes' on the side of one of the altars. The utter inability of humanity in the past to cope with mental derangement is indicated in the flogging of the maniac by the sadist, the Hebraic blowing of the ram's horn at the dybbuk, and the later conventionalized religious rituals for the insane. Here the perpendicularly arranged vestments of the singers give the hint of the emotional effect of deep music. The brutality of surgical procedures without anesthesia or asepsis is suggested in almost the only 'practical' incident in the panel, the operation, shown appropriately in English guise. The underlying fallacies of unguided emotional desire in determining the philosophical background for medicine in so much of the past appears in the segments of the panel suggesting the pathetic search for the elixir of life, the maintenance of youth, and the philosopher's stone, the key to unlimited wealth.

"This colorful panel is not easy to describe. If it were, the artist probably could have told easier in words than in picture what he was thinking about. It is disturbing and confused. And not the least because we can recognize that many of the aspects of medical opinion represented in it, though happily no longer part of the science and art of medicine, are still to be extensively found in the populace.

"The artist skillfully designed a cool architectural stony frame for the turbulent scenes of the panel. Carved in the stones above are the names and symbols of the three medico-religious characters in the superstitious aspects of whose cults were perpetrated much of what the panel displays. There is cut the hieroglyph for Imhotep (He who cometh in peace) with the 'crux an ansata,' symbol of the union of male and fe-

male, the sign of fertility and life to come. Imhotep was the Egyptian god of medicine, probably a vizier-physician of the Pharoah Zoser of the Third Dynasty, about 2980 B.C., whose memory was later reverenced as divine. There are next the sturdy Greek letters spelling Asklepius, the Greek counterpart of Imhotep, with his symbol of the staff and serpent. Lastly, classic Roman letters give the Latin for St. Luke, the traditional patron-saint of Christian medicine, with its symbols of bull's head and book.

"The antithesis in the contrasting panel attempts to represent the modern effort at controlled application of demonstrable and critically valid knowledge for the prevention and treatment of disease. Here straight lines suggest order and intelligent direction of energy. The colors are calmer. Though distress may be noted, anguish is not present. Significantly the supernatural does not appear. While X-ray, chemical, anatomical, physiological and other scientific apparatus goes from one corner of the panel to the other, it conveys to the observer nothing of the fear of mystery; for the artist indicates that it is developed and understood by human beings, and applied and controlled by such people as we all are, for beneficial human ends.

"Most of the detailed aspects of the second panel are in antithesis to those of the first. The rational aims of chemistry displace the emotional ones of alchemy; the study of pathology and bacteriology provides a firm foundation for understanding the causes of disease and thus for its effective prevention and treatment. Anatomy and the various phases of physiology give the necessary appreciation of the structure and function of the body including the brain, so that the wise physician may know how best to adjust it when out of joint with its environment. Thus the psychiatrist patiently helps the mentally disturbed person to reach a calmer adaption, and replaces flagellation with more soothing reflexes from cutaneous sensations of the bath.

"In modern therapy with surgery, the patient is veritably cloaked by disciplined solicitude that he shall suffer no pain nor die from induced infection. The sick person yields to the X-ray in

justified faith that it will help to diagnose his ailment accurately or to alleviate his illness. The artist in this panel puts the organized prevention of disease as the central theme. In prenatal care, in child guidance clinics, and in dental prophylaxis, he indicates the most important social trend of current medicine. His climax is reached in the scene depicting the modern medical atonement, in which the confident and intelligent mother brings her child to be vaccinated. This is an at-one-ness, in modern medicine at least, with critically examined experience, an atonement of judgment with knowledge, of art with science. As the artist depicts the incident, the physician and the nurse express an almost reverent intensity. The child, abnormally grave and mature and apparently unconscious of what is being done to him, gazes tranquilly into the future, like an antique picture of the Christ-child, the symbol still of our ideal of what we may become through our efforts, medical or otherwise.

"Above this panel in the stony frame are carved the names of three men who perhaps were most influential in developing present day medicine; William Harvey (1578-1657), revealer of the circulation of the blood, who made physiology a modern science; Louis Pasteur (1822-1895), prover of the bacterial origin of infectious diseases, and founder of bacteriology, and Rudolf Virchow (1821-1902), originator of the modern conception of disease based on cellular pathology, and promoter of the idea of preventing disease.

"For this panel the artist made many studies in medical laboratories, clinics, and hospitals. These are all quick watercolor sketches, many of them of great interest and attractiveness. The object in these studies was to secure types for faces, and to acquire an understanding of characteristic medical maneuvers and apparatus. There is no attempt at actual portraiture in the panel, nor at photographic realism in procedure or equipment.

"With the closing of the SERA in August 1935, the work seemed to be interrupted at its most critical phase. However, the artist and his assistants kept cheerfully at their task, in-

spired by many artist friends, notably Beniamino Bufano and Ralph Stackpole. There was also the stimulus of skeptical tolerance of the staff and students of the Medical school, who though interested couldn't help wonder how it would turn out. Finally the Works Progress Administration rushed its support, and the project carried on.

"The frescoes will certainly achieve their primary purpose of provoking the medical students, who will face the panels day after day, to consider the philosophical and social ideas of their profession. Whether they will have any wider influence will depend on the future judgment of their artistic merits."

In order to supplement the comment on the Cole Hall frescos by Zakheim, the following extractions from Beniamino Bufano's "Appended Note on the Complementary Aspects of Art and Science," which appeared in the brochure of Dr. Leake, is offered:

"That a great scientist is really an artist is not always obvious. But a striking feature both of artists and scientists is that a strong imagination is needed to develop their work. The scientist uses imagination in seeking analogies on which to base explanations of his observations and experiments. It is the same sort of imagination that the artist employs in revealing a not readily perceived aspect of 'his' subject. Both the scientist and the artist are revealers of hidden aspects of nature. Scientists as well as artists must feel themselves in tune with nature, perhaps a little more closely than other humans, at least in their capacity for expressing their observations or reactions.

"In the simpler circumstances of the past, the great masters of art were the chief interpreters of nature. Feeling themselves in harmony with the world about them, they expressed its simple essentials in pictures, poems, dances, music, sculpture, architecture, and abstractly in what was the science of those times. Modern artists are attempting to span the bridge of

space between the great masters of antiquity and themselves in reviving this essential kinship with nature which is the basis of the best art. Science, by its rigorous revelation of the truth about nature, must be understood by modern artists, in order to further this new spirit to the fullest.

"An unfortunate modern element in the growth of art is the critic. Professional critics, with their all too frequent dependence on commercial interests, jeopardize as almost no other factor, the idealism and sincerity of art. Criticism is recognized in science as a helpful factor, particularly when given by other responsible scientists. In science it is not conditioned, theoretically at least, by personal feeling and prejudice, as is the case in art. The chief fault with art critics is that they are professional, and often their jobs depend on catering to popular prejudices or special interests. Under such conditions they can hardly be expected to understand what an artist may be trying to do, or to interpret it sympathetically. Science is fortunate in not being dependent upon critics for its interpretations to the public. All of us crave the satisfaction of being understood. Vasari tells us many pitiful tales of the tragedies brought to the great masters of the 15th and 16th century art by misunderstanding criticisms. The artist, working with a medium less precise than language, is at a great disadvantage in the effort to make clear through his medium what he is trying to say. If the artist could say it in words it would no longer be the art that it is.

"So when we come to view a new effort in art, as here in the attempt to obtain an artistic interpretation of medicine, let us try to understand and appreciate what the artist is trying to do. All creative forces in nature, including artistic as well as scientific, are experimental. It is this experimental force in man that makes for growth toward unity and truth. Art is such a force, and is akin to science in that respect. We can help greatly in the experiment by seeking to understand. Culture and the unity of mankind depend on our sympathetic understanding of each other. It is

> the understanding we render and the appreciation we receive in our various individual efforts that makes towards the unity of life and humanity. So it becomes the greatness of those about an artist which makes his work great. If the artist has greatness to interpret, he will do so, and his work will reflect that greatness."

The completion of the Cole Hall frescos was announced by an exhibition held on February 16, 1936. The event caused considerable comment in the press because of the new path which Zakheim had taken. Because of limited space but few criticisms are included, the following appearing in the San Francisco Chronicle of February 16, by the art critic, Alfred Frankenstein:

> "This afternoon one of the most extraordinary art exhibitions ever held in this or any other city goes on public view. It is a small exhibition, but it is unique in subject matter, unique in locale, and highly significant of a trend, if it succeeds in starting a trend. I refer to the show of watercolors, most of them by Bernard Zakheim, that opens to the public today in the pharmacology laboratory of the University of California in the medical center at Second and Parnassus Avenues.
>
> "The laboratory, however, really houses a sideshow. The main tent is the large lecture room in the same building, where Zakheim has just completed two frescoes depicting the history of medicine. The watercolors were done as preliminary sketches for the frescoes, but they are, nevertheless complete works of art in themselves. Now that the large project is finished, the whole is presented to the general public for one week's inspection.
>
> "Behind these paintings lies a simple but heartening story of the co-operation, if not the inter-penetration, of science and fine art. The WPA furnished the funds, Zakheim provided the brains, and with his assistant, Phyllis Wright-

son, the artistic skill. Dr. Chauncy Leake, dean of pharmacology at the University, provided the background, the opportunity and the encouragement.

"Dr. Leake, it would appear, is one of those scientists who is concerned with science not only as a corpus of fact and a technique of achievement, but also as a humanity, as a way of life. He is, for instance, the author of an extensive study of American caricature as it relates to the practice of medicine. Zakheim on the other hand, is a painter who derives his major impetus not from abstruse studio problems, but from the study of major currents in contemporary living. And so the scientist concerned with the record of science left by the artists, and the artist concerned with essential things in the contemporary world, made a beginning.

"That the laboratory, the clinic and the operating theatre provide conflict, drama and color needs no argument. That the activity of science provides a clean, stimulating atmosphere of work performed because it in itself is worth performing and for no other reason is likewise obvious. But these things do not seem to mean much to many contemporary painters, with the result that scientific research and application, a major and basic fact that separates the modern world from the worlds that went before, is not well documented in modern art.

"Zakheim's documentation takes the form of two fresco panels, one on either side of the projection screen in the lecture room. Both are composed into the architectural scheme of the hall, forming, with architectural details a kind of truncated pyramid. The panel to the left deals with ancient and medieval medicine, and is primarily emotional, magical and painful in its conception. The panel to the right deals with modern medicine and is factual, controlled and as soothing in its effect as its subject allows it to be. The contorted circles of the panel to the left are answered with straight, definite, result-achieving lines in that to the right.

"Correspondence between ancient and modern practice are neatly displayed. Every illustrative element in the one panel is balanced by an illustrative element of a similar character in the other. Thus the burning brazier of an ancient ceremony of purification by fire is balanced by an autoclave, the modern device for sterilization by heat. The magic altar of ancient peoples is answered by the modern magic of the X-ray. The delicate medieval process of flogging the insane finds its response in an illustration of a contemporary psychiatric interview. The crude horror of the older surgery acts as commentary to a representation of modern operative technique with benefit of asepsis and anesthesia.

"These are some of the illustrative qualities of the frescoes, in which the watercolors of Zakheim stand largley in the relation of still-life preliminaries. That the pictures have other qualities, qualities of subtle color, dramatic expression, artistic personality and sensitive adjustment to surroundings, is obvious, for there would be no point in devoting as much as a line to them if these things were not present.

"As has been said above, these frescoes are a beginning. More will follow. Perhaps other artists will follow Zakheim's lead. Two others, as a matter of fact, are exhibiting along with him in the laboratory show. Ralph Sweet, medical illustrator for the University of California, is showing some watercolors of medical subjects, and George Hodel, medico and photographer, exhibits four large mural montages."

However, H.L. Dungan, art critic for the Oakland Tribune, took exception to the lavish praise which was showered upon Zakheim upon the completion of the Cole Hall frescoes. The following discordant note appears in his column in the Oakland Tribune of February 23, 1936:

"If we are not mistaken, that wedding of art and science which took place recently at the

University of California Medical School, San Francisco, was an unhappy affair.

"We have no complaint to make about the union of art and science, but art should behave itself both before and after the ceremony. Let us drop the figure of speech and go on about the two frescoes by Bernard Zakheim, San Francisco. They are on the walls....One represents ancient medicine and surgery, when incantation and the lash were supposed to drive out disease and demons. The other represents modern medicine and surgery when science stepped in.

"All well and good, so far, only Zakheim tried to do too much. You can't put in the whole history of medicine in two frescoes. The frescoes are as complicated as a set of viscera to the lay mind. Perhaps young medical students, who are accustomed to probing into intricate matters, may untangle them, but probably it would be better if they stuck to their jobs.

"We have great admiration for the doctors and others who assisted Zakheim and for Zakheim for his painstaking and carefully executed works. He was given every encouragement and aid by the men and women in the medical school, and praise be to these understanding men and women.

"Our California fresco artists, when they face a blank wall, seem to feel that they must tell the whole story of creation, forgetting that that has already been done simply and better than they can ever hope to do. Perhaps, if they set themselves to the task of telling one tale well, the world at large will think more of their art. But the artist thinks nothing of what the world thinks of his art, so there we are again in this endless confusion."

As a result of criticisms of the frescoes in various publications, the following letter is an example of several received by Zakheim, and which afforded him some amusement:

Corning, Calif.

"Mr. Boruch Bernard Zakheim,
Noted Fresco Artist,
San Francisco, Calif.

"Dear Sir: I hear that you have contributed a fresco to the University of California. The idea is good, for we have a healthy pride in what has been accomplished since the early days.

"You have classed St. Luke among the believers in incantations. He belongs to us, for whom I write, and we haven't and won't give him away. You have just 'your' mind on subjects; you have thought it true enough and good enough to set upon canvas. There are thousands of us of one mind, strong and true to live by. St. Luke's nation is still much alive. He is still living, and his work is being carried on in the hearts of men until the end of the world. Pasteur, a great scientist, was inspired by 'super-life.' What is the worth of your life?

"I am asking you to please change St. Luke's picture to a witch doctor of some kind, that the people on that canvas may feel at home with each other. We wish to have Luke with us. The picture could easily be changed by substituting certain details. How much would you charge for the work? 'Tis a great thing to paint a picture for the University, 'twill be a manly thing to reply to my request.

Yours truly,

Alice Silbersack."

The letter was replied to by Zakheim explaining the frescoes, after which an effusive apology was returned.

With reference to the Cole Hall murals, the Emanu-El and Jewish Journal of March 20, 1936, carried the following account by Hamilton A. Wolf:

"....Zakheim has physical vitality and courage

and his murals bespeak their creator with a mentality comparable to the designers of great murals in the past. We have a consistency of design that is emotionally conceived and executed. One realizes that modern art in the hands of such a man shows that painting has advanced in our day.

"Let us hope that Bernard Zakheim is called upon to do other walls, for he has not always had sufficient time to develop his real talents. An artist must live.

"In the first panel one has no difficulty in realizing the depiction of the time when man moved in ignorance and depended upon incantations, fear of the unseen, a veritable spirit that pervades the land of the voodoo.

"The mentally blind bowing before sacred fires; the sorceress and the alchemist....But the dominating group in this panel is the one depicting surgery as practised by its first experimenters. An assistant is holding down a victim while the surgeon cuts bared flesh, only to scar it later.

"All this turbulence is expressed through a conscious movement created by the artist. This dynamic action is anchored through a pattern created by black robes that weave across the composition. These lines also have the function of leading the spectator's eye to the companion painting. It in turn has lines that lead us back to the first fresco.

"Living as we do in an age so full of complexities and brutalities in many parts of the world, one can at least feel through this depiction of Zakheim's that surgery and medicine are two of the sublimest contributions of this age. And that a future civilization will inherit this rich gift and exclaim that the world in the 20th century did move to a higher sphere through medicine."

WATERFRONT MURALS

While the Coit Hall frescoes were in process of completion Zakheim was requested to participate in decorating

the Union Recreation Center, a gymnasium and cultural establishment on the San Francisco waterfront, established by that great manifestation of solidarity of the maritime labor unions, the Maritime Federation of the Pacific Coast. This undertaking Zakheim accepted and immediately set to work preparing sketches. In the "Center News," official organ of the organization, the following comment appears in the issue of September 10, 1936:

> "Bernard Zakheim, a highly regarded artist of the Pacific Coast, is to be in charge of the mural paintings that will decorate the Center's many walls. The sketches, carefully prepared in every detail, are nearing completion, and soon the actual reproductions will begin.
>
> "Mr. Zakheim's murals, adorning important space in the Coit Memorial Tower, will be remembered for the exquisite detail, and perpetual sympathy to organized labor.
>
> "The Center's murals will be among the outstanding paintings of today. They will not be the usual conglomeration of symbolic figures, understood by no one but the artist himself, but a vivid living dramatic chronicle of human events, that phrase the everyday life on the waterfront.
>
> "Each panel will represent in part, a history of the waterfront. Beginning when the front was the drunken unorganized backwash of all worlds, they will depict efforts of organization, memorable meetings, the still fresh general strike, the ever memorable funeral march after 'Bloody Thursday,' and events that have played their part in making the waterfront what it is today. Brothers will be able to recognize many of their fellow workers and leaders among the figures.

"Other paintings will be collectively done by many well-known painters, included among them will be Reuben Kadish, whose works are known from Mexico to New York."

UNIVERSITY HOSPITAL MURALS

Owing to the immense amount of research work necessary in preparing the frescoes now being completed in the University Hospital, Toland Hall, Zakheim has been forced temporarily to forego the waterfront murals. However, upon their completion he will again begin work on the historical material for the Union Recreation Center. The Toland Hall frescoes, begun when the Medical School paintings were finished, are still in process of creation. Since no public exhibition has yet been announced and since no material has as yet been published in any periodical, the following excellent description of the frescoes, which portray the history of medicine in California, has been furnished by Zakheim's assistant in this work, Miss Phyllis Wrightson:

HISTORY OF MEDICINE IN CALIFORNIA

"The space now being decorated by frescoes is a large lecture amphitheatre with a curved wall over one hundred feet in circumference, a straight wall across the front to accommodate a screen and blackboard, and a low ceiling broken by skylights, and supported by large beams radiating from the center of the front wall in sunburst fashion.

"As the bare walls offered no obvious support to the heavy ceiling, the artist's first move was to divide the space by creating seven pilasters, which give a logical meaning to the juncture of wall and ceiling beams. Each of the six panels

thus formed is fourteen and one-half by four and one-half feet high, the small height being due to the sharp rise of the tiers of seats from the floor level.

"Repeating the principle of radiation upon which the room is built, the movement of the composition travels to left and right from the center of the curved wall, where a design of the rising sun reflects the sunburst pattern of floor and ceiling, and symbolizes an eastward direction. To the left of this is shown the development of medicine in northern California and to the right, that of southern California. The six panels are treated somehwat in the manner of a frieze, with a strong wave-like rhythm acting as a connecting force.

"The story told by the murals begins with the domestic life and hygiene of the California Indians. A young Indian, symbolizing his race, reaches out in greeting to the sun as he dries himself after a sweat bath and cold plunge in the river. Two sweat houses, or temescals, appear near him, used for ceremonial as well as healing purposes, and a mother and child sun themselves in the foreground. Three Indians illustrate native California healing methods--a warrior sucks a wound, a shaman or medicine man, mixes blood, mud, and herbs for a poultice, and another digs for bulbs used in making magic against snake bites. An adjacent section of the decoration is composed around an Indian dance ceremony accompanying a difficult child-birth.

"To the left of this central scene follows an episode from the career of Sir Francis Drake, who during the latter part of the sixteenth century was the terror of the Spanish in the New World. With his back to his ship he grimly supervises an autopsy which the ship's surgeon is performing upon Drake's younger brother, thus proving his death was due to natural causes rather than to the vengeance of a wrathful deity. To the right four sailors finish burying those of their comrades who perished of the same disease, while to the left the chaplain, prayer-book in hand but manacled, suffers the displeasure of the Captain for spreading superstition among the crew.

"Completing this panel, three Indians offer to a padre the three most important herbs contributed by California to modern medicine; Yerba Santa (Eriodictyon glutinosum), Cascara Sagrada (Rhamnus purshiana) and Grindelia robusta. Behind them is a group of Spanish soldiers, which connect this scene with the first part of the adjoining panel, a composition symbolic of the invasion of California by a strange people, a new religion, and the foreign diseases that almost exterminated the native population.

"Leading the band of soldiers in the background is Juan Bautista de Anza, leader of the expedition of 1775 bearing his name. The central figure of the main group is a bewildered Indian, standing helplessly between a padre who baptizes him and a soldier who offers him an acquaintance with alcohol. Half hidden behind the priest is a soldier who has just roped the Indian woman in the foreground.

"The most distinguished of the Spanish Surgeon-Generals, Dr. Don Pablo Soler, appears in the center of the panel, attending an Indian who had been badly gored by a bull, about 1798. The patient's recovery added to Soler's already established reputation for skill in his profession, and to his fame for humanity and kindness to all in need of his services. The bull appears behind him, held by two Indians, and illustrates the artist's intention of having each incident as self-explanatory as possible. The bull with bloody horns accounts for the disemboweled Indian in the foreground. Spanish and English flags identify the nationality of figures in other scenes, while some characters are explained by the presence of books, diplomas, or other articles appropriate to their functions in the scene.

"Slightly to the left of this central group is the uniformed figure of General Castro, who is shown persuading the famous Indian doctor, Petronio, to cure a wounded soldier. Although Petronio's reputation was that of curing his friends and killing his enemies, there were few doctors to choose from in 1844.

"The northern end of this panel depicts pioneer

courage and resourcefulness in the person of 'Peg-Leg' Smith, famous trapper and prospector of the pioneer west, who is painted in the act of severing his own leg after being wounded in a fight with Indians. Tied near him, and acting as a support to the edge of the panel, is his pack burro, loaded with wraps and skins. In the rock on which Smith supports himself is carved the old proverb: 'De Medico, Poeta y Loco, Todos tenemos un poco.' (Of medicine, poetry, and insanity, we all have a little).

"The third and last panel on this side of the central division is devoted to doctors of the Gold Rush period. The first incident is an illustration of the type of adventure often met in the gold fields. Dr. Edward Willis is shown shooting the quack doctor, Hullings, his predecessor at Placerville, in a duel after Hullings had torn up Willis' diploma in a drunken rage at having a rival appear in his territory. A glimpse of the doctor's surgery is shown beside him including the bottled monstrosities that are being examined by two miners.

"A solitary figure in this composition is that of Dr. Hugh Huber Toland, founder of the Toland Medical School which was later absorbed by the University of California. He appears on a lively mustang as he might have looked on his arrival in 1852, after crossing the plains. In his hand he holds a drawing of the quartz mill he brought with him, by which he no doubt expected to become wealthy.

"Lightening the central background and supporting the upper part of the composition is a group of covered wagons, drawn by red oxen. The center foreground below this is devoted to the courageous Dr. Fayette Clappe, who in 1851 at Rich Bar on the Feather River risked his reputation to save the life of a young miner whose leg he successfully amputated after the case had been pronounced hopeless. One of the two miners watching the operation is pouring out the whiskey that was used instead of an anesthetic.

"The last third of this panel is occupied with early San Francisco doctors. The first group consists of three figures, Dr. Victor Fourgeaud, his wife and little boy, who came to California in 1847. He holds the title page of his monograph on diptheria, a notable contribution to the study of the disease, which he wrote after the epidemic of 1856. Beneath this paper is another, which lists some of his other achievements as a citizen and physician. Three more figures fill the remaining space. Dr. John Townsend is shown hanging up his sign in 1846 announcing the first medical office in San Francisco. In front of him is one of the typical oddities of the period, 'Dr.' Elbert P. Jones, for whom Jones Street was named. He was a jack-of-all-trades, including medicine, law, and newspaper publishing, but his consuming passion was for gold, in which he would literally wallow. In the upper left-hand corner Dr. Felix P. Wierzbicki, a native of Poland, is painted writing the book that made him famous, 'California As It Is and As It May Be,' published in 1849.

"In the panel to the right of the center commencing the section dealing with medicine in Southern California, the first group shows a Spanish soldier watching several mission Indians clustered around a rude shrine. One is pock-marked, and others are stooped and flabby, showing their inability to adapt themselves to the new conditions.

"The central and largest portion of this panel is devoted to a representation of the first hospital in California, the crude shelter put up at San Diego in 1789 to house the many members of the Portola Expedition who were disabled by scurvy. A table in the background provides a place for doctor's supplies and an altar, beside which two melancholy priests stand gazing at the patients in the foreground. The principal figure is that of Don Pedro Prat, surgeon of the expedition, who leans over one of three patients to treat his leg. At each side of the canvas shelter stands a small cannon, and in front a wretched soul crouches in misery.

"The remaining third of this panel deals with the American trapper, James Ohio Pattie, who

is shown as he buys his freedom from the Mexican jail in San Diego by vaccinating the Californians against smallpox during the great epidemic of 1828. Muffled shapes of frightened Mexicans bundled up in misery roll up to form a support of the pilaster that ends this panel.

"The remaining panel when completed will represent American pioneer doctors of the southern part of the state. Echoing the circular forms in the previous panel will be herds of cattle and sheep offered by the Californians as payment for services to the colorful Dr. John Marsh. Another romantic figure will be Dr. Richard Den on his fine horse. Griffin Blake and others will occupy the rest of the space.

"A portion of the straight front wall will be designed with scenes and figures connected with the founding of the University Medical School."

SOME VALUATIONS

In commenting upon Zakheim's use of medical subjects for his creative work, Dr. Chauncy Leake stated that to his knowledge Zakheim was the first fine artist since the celebrated English artist, Wm. Hogarth, to adopt this theme. Hogarth, sometimes compared to the famous Spaniard, Goya, was a very great painter celebrated mostly for his remarkable satirical pictures. For a painting which he executed with intense realism depicting a bungled operation, the medical fraternity of his time had him forever barred from surgical premises. A law was passed to that effect and the use of medical subjects for painters was banned. Until the present murals were executed no large institution has commissioned "medical murals" in California. The only other contemporary

murals of surgical themes have been recently done on Federal Art Projects in the Eastern United States.

Ray Boynton, himself a fresco artist of note and Instructor of Art at the California School of Fine Arts, in reply to a request for his valuation of Zakheim and his work, stated the following:

> "Mr. Zakheim might very honestly be called a proletarian artist and it would be a distinction and real classification. He was an artisan and a craftsman before he was an artist, and as nearly as I am familiar with his background he has pulled himself up by his bootstraps from sheer desire and necessity to be an artist. His work has always been concerned with human values and human drama and his point of view has always been sympathetic to human struggle and effort.
>
> "I think his work has a real social value in that it is charged with positive qualities of belief and protest rather than negative qualities of indifference. There is genuine imaginative sincerity in it which makes it forceful even tho it is sometimes crude in execution. His designs achieve a real relation to his ideas, which means that his ideas are expressed in good plastic terms and that indicates imaginative power.
>
> "When I say I think his work has social value it is because his ideas are alive to his time and environment and he usually gives them a very positive imaginative form. I think his fresco in the Coit Tower is a good example. It is forceful in conception and design but sometimes indifferent in execution. His composing is usually sound and straightforward and without esthetic preconceptions.
>
> "His ideas seem to create their own esthetic formula and I think that is a healthy sign."

In support of Ray Boynton's contentions in classifying Zakheim as a proletarian artist, the following perti-

nent extract is offered from "Modern Art," by Thomas Craven, 1934:

> "We have in America a number of painters who are not fooled by European conventions, who understand that a painting-habit, even though it has been acquired abroad, is none the less a habit, and that its apparent originality is simply the effect of a new setting. To this group, life and experience are more important than art, which is as it should be; for any man who is absorbed in art, to the exclusion of living experiences, is on the road to the madhouse or the Adademy. With these painters instruments and methods are directed rather than exhibited, and therein lies the secret of such originality as they possess. It will be observed all of them are concerned with subject matter--and in all we have evidence of sensitivity to environment. Their forms--the relations established between the parts of their works--are plainly effected by their experiences with things. They have the characteristic American interest in facts, social and physical. They are not hothouse products. They fulfill at least one of the preliminaries to great art; they are an organic part of the society in which they live, and their art reflects the color and character of that society. They are active participants in life; they are free from esoteric nonsense of Modernists who are unable to cope with realities; they are forceful individuals whom the history of the period will have to take into consideration."

ZAKHEIM'S WORKING PHILOSOPHY

Zakheim modestly considers himself primarily a decorator. Society, however, through its recognition, has proclaimed him an artist. He feels his place is with the second generation of artists who rebelled against the Academy conventions. This group, he maintains, are very close to the sur-realists. He is fully conscious of the revolutionary at-

tempts of Cezanne, Pizzaro, Renoir, Braque, Picasso and others who fought against and broke the rules of academic conventions.

The sur-realists, following them, broke through social conventions and gave a freedom to the present generation and a vocabulary which he feels enriches his art and does not confine and hamper his expression. What he has in common with the sur-realists is freedom of expressing forms and colors with interpretations of his own choice for the sake of good decoration. In other words, the sur-realists broke the ground with their example so that propaganda in art cannot longer be taboo. And now since these two elements, Picasso and Cezanne in the esthetic field, plus the sur-realists with literary content--have come into being, we can and are free to produce real decoration, without any restrictions or limits.

Zakheim is so conscious of the revolution in art that he is immediately sympathetic to change in other fields, particularly the struggle of the common man for a better life. He believes many artists feel similarly with reference to art becoming a "free" profession.

He states that when the prehistoric artist decorated his cave he was not as realistic as the layman of today would have him be. In Egyptian, Assyrian, Archaic Greek, Pompeiian and early Christian eras, the artist did not cater to the present layman's understanding of art, because primarily

these artists were interested in decoration and dramatic or humorous expression of their own epic. He is gratified to be a mural painter of today and not in the days of the Medici or the Uffizi. These influenced the artists to glorify their lives for political reasons, egotism and for business reasons. Their influence on art, making it an exchange commodity, is to him sickening and deplorable and degenerated through the centuries to a stage where mural painters were restricted to subjects such as a glorified female in a nightgown with a horn of plenty, surrounded by glossy-eyed cherubs tossing orange blossoms about, and similar sticky-sweet classical themes. This developed into making an eccentric of the artist apart from the pulsating living world, and his product became monopolized.

It is his contention that art has been taken away from the people in the process of its artificial development. He believes that ninety per cent of the people appreciate and have a natural feeling for art and decoration and that it is a human instinct. That the latter is true is shown, he stated, by the fact that even illiterate peasants and children are good decorators. Also, that this conception is apparent by the displays and exhibitions of school children's art which is so often of a high quality.

When he meets with sponsors who consider the art of the gay nineties as the best art, a struggle ensues and makes

him feel the same as under the conditions which prevailed during his experiences in the furniture business because of the commercial level demanded. He hopes for better days when art can become free and carte blanche will prevail for the artist.

CONCLUSION

Perhaps no other San Francisco fine artist has had the tumultuous career experienced by Bernard Zakheim. Possessed of indomitable courage, a tenacity of purpose and a genius for overcoming obstacles, his characteristics should eventually bring him fame. His active participation in the creative art of San Francisco for the short period of some five years, more or less, is an achievement unequaled for that space of time when the quality of his work is taken into consideration. His critics are legion; it is inevitable that it must be so. He has a habit, however, of weathering all storms, and emerging stronger from conflict. We wish him well.

BERNARD BORUCH ZAKHEIM

REPRESENTATIVE

WORKS

OILS:

Harvesters	1918
Portrait of a Polish Stevedore	1918

WATERCOLORS:

Still-Life	1918
Carmel Rocks	1927
Pacific Avenue Gospel	1932
Scene from the Dybbuk	1933
The Boxing Match	1934
Nahum Zemach (Portrait Study)	1934
Reading the Scrolls	1935
Medical Seminar	1936

FRESCOES:

Jews in Poland	1931
Jewish Festival	1933
Library Periodical Room	1934
Growth	1934
Community Spirit	1934
Superstitious Medicine	1936
Rational Medicine	1936
*History of Medicine in California	1937
*History of San Francisco Waterfront	1937
Women Walk Free	1937

*These murals are not yet completed.

PRIVATE COLLECTIONS:

OILS:

Dr. Goldfaden, Warsaw, Poland
Portrait of a Polish Stevedore, 1918

WATERCOLORS:

Burgomeister Von Zahn, Berlin, Germany
Still-Life, 1918
Dr. James B. Sharp, San Francisco
Carmel Rocks, 1927
Professor Gebauer, Pecs, Hungary
Jews in Poland, 1931
Mrs. Adolph Mack, San Francisco
Scene from the Dybbuk, 1933
School of Jewish Studies, San Francisco
Reading the Scrolls, 1935
Albert Bender, San Francisco
Medical Seminar, 1936

PERMANENT COLLECTIONS:

FRESCOES:

Jewish Community Center, San Francisco:
Jewish Festival, 1933

Coit Tower, San Francisco:
Library Periodical Room, 1934

Alemany Health Center, San Francisco:
Community Spirit, 1934
Growth, 1934

University of California Medical School, San Francisco:
Superstitious Medicine, 1936
Rational Medicine, 1936

University of California Hospital, San Francisco:
*History of Medicine in California, 1937
(12 Panels)

Union Recreation Center, San Francisco:
*History of the San Francisco Waterfront, 1937
(4 Panels)

*The two latter series of frescoes are in process of completion. The waterfront murals to be done in oil.

EXHIBITIONS:

Oakland, California:
Mills College Art Exhibition, 1927
Oakland Art Gallery, Annual Exhibition, 1930
Nude (Watercolor)
Rest "
Sleep "
Sketch "

San Francisco, California:
California Palace of the Legion of Honor, 1932
Scene from Dybbuk
The Master
Adams-Danysh Galleries, 1934 (One-man Show)
Girl Bringing the Veil (Watercolor)
Ghosts "
The Clown "
The Revival "
The Boxing Match "
San Francisco Museum of Art, 1935
Pacific Avenue Gospel (Watercolor)
Jewish Community Center, 1935 (Exhibition of local Jewish artists)
The Dybbuk, (Watercolor)
Yeshivah "
Scene from the Dybbuk, #1 "
Reading the Scrolls "
Scene from the Dybbuk, #2 "
Tashlech "
San Francisco Art Association, 1936
(Fall Exhibition)
Medical Seminar (Watercolor)
University of California Medical School, 1936
In the Pharmacology Laboratory (Watercolor)
In a Ward-Laboratory "
X-ray "
The Anatomist "
Dog Surgery "
Anesthesia Apparatus "
Laboratory Still-life "
Superstitious Medicine (Fresco)
Rational Medicine "

San Francisco Museum of Art, 1937
Women Walk Free (Fresco)
University of California Hospital, (Toland Hall)
6 Panels depicting the history of medicine in California. Date to be announced. (Frescoes)

AWARDS:

San Francisco Museum of Art, 1935. (Medal of First Award)

CLUBS:

Member:

San Francisco Art Association
California Society of Mural Artists
American Artists Congress
John Reed Club
Artists and Writers Union
Artists' Section, California Professional Projects Alliance

BERNARD BORUCH ZAKHEIM

BIBLIOGRAPHY

San Francisco Examiner, June 1, 1930
July 23, 1933--July 1, 1934
July 17, 1934--February 17, 1935
February 16, 1936--March 8, 1936

San Francisco Call-Bulletin, June 21, 1930
July 15, 1933--November 2, 1933
June 30, 1934--July 2, 1934
February 15, 1936

San Francisco News, July 25, 1930
July 15, 1933--August 26, 1933
July 7, 1934--July 10, 1934
February 15, 1935--February 16, 1935
February 12, 1936--March 13, 1937

San Francisco Chronicle, November 5, 1933
July 1, 1934--February 13, 1935
February 16, 1936

Oakland Tribune, February 23, 1936

San Francisco Argonaut, August 4, 1933
June 22, 1934--January 24, 1936, p. 12
February 21, 1936, p. 12--August 21, 1936

San Francisco Wasp-News-Netter, November 18, 1933
October 20, 1934--February 2, 1935
February 23, 1935

Mission News, February 20, 1935

Eman-El & Jewish Journal, San Francisco
July 18, 1930--April 7, 1933
July 7, 1934--March 20, 1936

Jewish Community Center Bulletin, San Francisco
January 18, 1934--March 21, 1935

Jewish San Francisco Lodge Bulletin
June 1932--May 1933

Maritime Recreation Center News, September 10, 1936

San Francisco Art Association Review, 1935

Christian Science Monitor, Boston, Massachusetts,
March 16, 1935

The Literary Digest, August 25, 1934

Time, March 2, 1936, p. 42

Excelsior, Mexico City, April 6, 1930

Modern Art by Thomas Craven, pp. 324-326
(Published by Simon & Schuster, 1934)

Brochure--"The Opportunity for Pictorial Art in
Modern Medicine," 1936, by Dr. Chauncy Leake,
Dean of Pharmacology, University of California
Hospital.

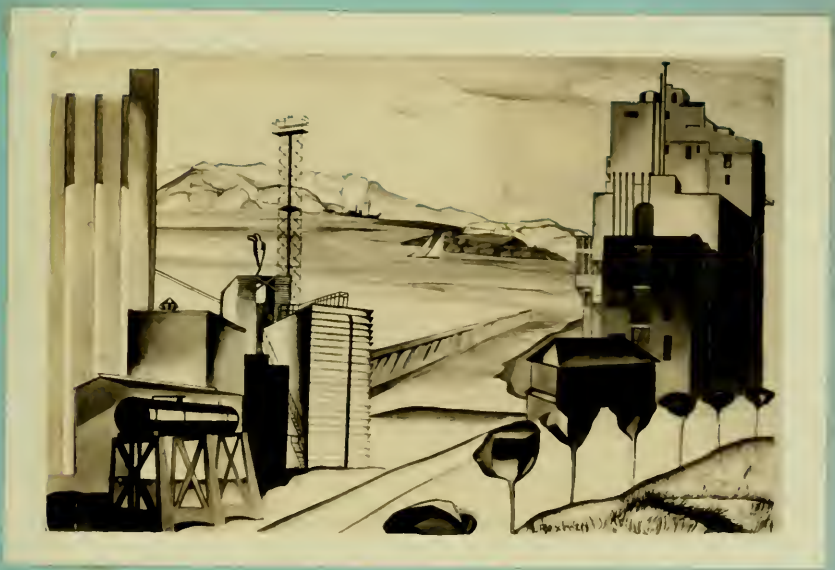
Jewish Encylclopaedia
Article on Hasidim

A N D R E E R E X R O T H

1902. . . . . .

Biography and Works

"MARINE VIEW"



ANDREE REXROTH

INTRODUCTION

Stevenson it was who once pointed out that the calling of the artist is to give pleasure, while that of other men is simply to work. It follows from this premise, therefore, that whosoever would produce art, pleasurable art, must perforce know people, their pleasures and their displeasures, must, in short, discriminate in his choice not only of media and subject matter, but especially in his manner of expressing himself. Among San Francisco's promising young artists is a woman, Mrs. Andree Rexroth, who has set herself the task of achieving this form of art. Her works, seriously approached and conceived to render pleasure to others, have been slowly but surely winning prominence in Western art circles. Indeed, some have said that in her work is a clear intimation of what California art ultimately is to be.

GENEALOGY

Andree Schafer Rexroth was born in Chicago, Illinois, October 14, 1902, of a cosmopolitan parentage. Her mother, Emma Josephine Montgomery Schafer, was of Scotch-Irish and English descent. Her father, John Frederick Schafer, of French and German extraction, was by profession a designer of clothing. This last no doubt had an influence in inclining young Andree to the fine arts.

SCHOOLING AND EARLY TRAINING

While still in early girlhood, Andree's family moved to Milwaukee, Wisconsin, where she attended that city's public schools. Here it was that she began her high school education, which, however, was not completed until the family returned to Chicago. She was graduated in the latter city in 1902.

Immediately following this she enrolled in the Academy of Fine Arts in Chicago, applying herself for a period of a year to the study of commercial art. Here her interest in the fine arts was stimulated by observance of the works of the moderns. Although somewhat slow in keeping abreast of the modern trends in art, she nonetheless studied diligently and steadily gained in proficiency. Then she gave rein to an urge which for long had lain dormant in her, that of entering the realm of the fine arts. She at once applied herself to a solitary study of the media of water color and oils, and worked out her own problems of technique by the copying as exactly as possible of all good works of art to which she had access. Continuing this study for a period of years, she developed to a point where she felt little more could be taught her from text books.

EARLY EXHIBITIONS

As early as 1930, Andree Rexroth had participated in a number of travelling shows. During this same year a number

of her works were exhibited at the Palace of the Legion of Honor Museum. Her work was shown also at several San Francisco annual exhibitions.

In the following year, she achieved something long desired, holding her first one-man show at Santa Monica, California. The exhibition consisted of more than a score of excellent works in water colors and in oils, and was received by the public with much enthusiasm. Encouraged by the favorable comment of both press and public, she redoubled her efforts and entered her work in many exhibitions. On the occasion of her first showing in Oakland, California, in the Oakland Art Gallery's Annual Exhibition, she contributed her "Still Life Construction" to the display.

During the annual exhibition of the San Francisco Art Association, in 1932, the work of this artist was represented by her painting, "Decay of an Ideology." In 1935 a number of her works were shown at the Paul Elder Art Gallery in San Francisco. Two exhibitions were held by this artist during the following year: the first at the Stanley Rose Art Gallery in Los Angeles, the second at the Downtown Gallery in New York City. One of the seven works displayed at the latter gallery was sold during the exhibition. Called "Kitchen," it brought the artist the sum of $90. She also sold three oil paintings to a Los Angeles collector.

Recently the artist has completed a group of abstractions, in water colors and oils, for the Art Project of the

Works Progress Administration in San Francisco. She is at present engaged in work of a similar nature. This, however, absorbs only a portion of her time; in addition to it, she does much painting of her own.

CONCLUSION

It is Andree Rexroth's conviction that art under the auspices of the Works Progress Administration has prospered as never before. Today young artists, who found that their talents had hitherto been held in abeyance by reason of economic necessity, are extended an opportunity to express and develop their talents, with results that have exceeded expectations. Herself a member of this group of young artists, Andree Rexroth's talents and ambition assure her success.

ANDREE REXROTH

REPRESENTATIVE

WORKS

Decay of an Ideology
Fruit and Figure
Hagedorn Interior
Kitchen
Marine View
San Francisco Houses
San Francisco Interiors
Still Life Construction

PERMANENT COLLECTIONS:

Federal Art Project, San Francisco
Abstractions in Oils and Water Colors
Marine View

PRIVATE COLLECTIONS:

Joseph Rabinovitch, Los Angeles
Three Oils

EXHIBITIONS:

San Francisco, California
Palace of the Legion of Honor, 1930
Represented
San Francisco Art Association Annual, 1932
Decay of an Ideology
Paul Elder's Art Gallery, 1935
Represented

Oakland, California
Oakland Art Gallery, 1930
Still Life Construction

Los Angeles, California
Stanley Rose Art Gallery, 1936
Represented

Santa Monica, California
Santa Monica Public Library, 1931
One-man Show

New York, New York
Downtown Art Gallery, 1936
Kitchen

NOTE: No Bibliography is included in this monograph, because all material used, has been obtained through personal interview.

C H I U R A O B A T A

1885..... . . .

Biography and Works

"SPRING MIST"--SARATOGA

PROPERTY OF THE ARTIST

CHIURA OBATA

INTRODUCTION

Chiura Obata, from his first art teacher received as advice an old Japanese art maxim, "An artist has nothing to say until he has painted a thousand paintings." Chiura, before he exhibited his first picture, had adhered to that precept. Preceding the exhibition he had endured a quarter of a century of non-recognition while advancing painstakingly to his artistic maturity.

Obata's patient strength of purpose is not a quality possessed by every artist. It may have been a result of his early Japanese training, or perhaps was inherent in the artist himself. However, a resume of Obata's cultural background reveals him persistently advancing to the high place he now occupies in California art as a Japanese depicter of Pacific Slope subjects.

GENEALOGY--EARLY SCHOOL LIFE

Chiura was born in the ancient city of Sendai, on the east coast of Honshu, the largest of Japan's islands, two hundred miles north of Tokyo. His birth occurred in the hour of the sheep, day of the sheep, the eleventh month, year of the chicken in the era of Meija, which according to the Christian calendar was on November 18, 1885. His parents were Rokuichi and Kana (nee Sato) Obata.

According to Japanese custom, an artist chooses the name which he uses to sign his works. The name Chiura is a contraction of Chiga-no-ura, "Thousand Bays," and was suggested by the shoreline of the Bay of Matsushima, one of Japan's proudest scenic views, near his home city of Sendai.

ANCESTRY

The records of Sendai show that the families of Obata and Sato have resided there for some four hundred years. His grandfather was head of the Samurai under the Feudal Lord of Sendai. The art inheritance of Chiura is direct, for his father, Rokuichi Obata, was an artist and teacher of renown in and about Sendai.

Chiura, at the age of seven, was taken by his father to Chikusen Moniwa, a past master of the Japanese style of freehand painting of birds and flowers. Chiura's first lesson was that of drawing a circle and two straight lines, one line drawn with a downward stroke and the other with a left to right stroke. This lesson, given daily after his regular grammar school duties, was practiced for two hours a day,--and for two years!

In Chiura's third year under Moniwa he was permitted to paint parts of flowers and a few other simple objects.

During his seven years spent in learning brush technique and composition under Moniwa, Chiura was not permitted the use of color. Moniwa insisted that Chiura confine his work to black on white paper. He was given black

ink and trained to detect the numerous tones and values that he could express. Textures, edges and the flow of pigment from his brushes slowly came under superb control, in that somber medium.

TOKYO ART SCHOOL--FIRST PRIZE

In the spring of 1900 Chiura's decision, at the age of fifteen, to extend his art studies led him to Tokyo, the capital and center of Japan's culture. On his arrival he visited Uyeno Park where the foremost artists of Japan exhibit their work at the Annual Spring Exhibition. When Chiura saw the work of Tanryo Murata, master of the Tosa School, he was deeply impressed. The next day he visited Murata's home and asked if he might study under him but was rejected on that occasion.

Of Obata's determination to study under Murata and of his life in Tokyo he writes in an article contributed to the Argus, April 1928. Under the heading of "How Painting is Taught in Japan," Obata wrote of Murata's refusal:

> "My heart was filled with ambition, and such an answer could not disappoint me. So I went again to his house the next day. But his answer was again the same. Having tried for two successive days with no reward, I felt a little discouraged but would not let those two visits defeat me in calling again for his answer a week later.
>
> "All this time I was being tested and did not know it. My patience and courage seemed to be rewarded for I was finally accepted."

The school in which Murata taught was founded by Kakuzo Okakura of whose qualifications Obata in his Argus article says:

"At that time Mr. Kakuzo Okakura was assigned to the position of principal of the highest art school in Tokyo, and he then organized the Bijitsuin, an art institute.

"Okakura was a man of very bright character, with great scholastic ability for oriental art, not in painting alone, but in sculpture, philosophy, history, music, literature, hand-craft and architecture.

"He was the first man to write and edit a book in English on Japanese ceremonial tea and on flower arrangement. He was also the founder of the Oriental Department of the Museum of Fine Arts in Boston, Massachusetts.

"Being such a great man he was called by us the 'Father of Art,' and all the famous artists in every department of art in Japan joined the Bijitsuin to help him in the future development of the higher art.

"Forty-five of us younger artists formed the Kenseikai, an art organization within the Bijitsuin. We held monthly exhibitions all over Japan, and also published an art magazine.

"In the annual spring exhibition of Japan I was awarded an Honor Medal for my painting 'Early Spring,' and I felt quite flattered over it, as it was the first time such a distinction had been given to one so young, for I was but seventeen."

Also in this article, Obata throws a light upon the requirements Japanese art teachers demand of their students:

"Our Japanese teachers were very strict in the matter of instructing us in Japanese etiquette as well as painting. To this end they permitted us to follow them everywhere, like shadows.

"I worked under Master Murata's worthy direction, from five in the morning until twelve at night. During these years I had the pleasure of taking trips to the most important historic places of Japan, for scenery study, and to see the treasures of the masters of the past in every department of art--painting, sculpture,

architecture, hand-crafts and well planned designs in temples, castles and Shinto shrines."

Obata's few vacations during those years were spent in travel and study with a group of Japanese priests. From them, he absorbed the philosophy of Zen and Shingon. He learned the discipline of the intricate tea ceremony; he augmented his art with a deep study of the sublimity of temple decorations; the science of the art of landscape gardening and flower arrangement. To these cultural pursuits he added wall painting, carving and lacquer work. His underlying Japanese aesthetic understanding coupled with these varied artistic skills is only part of Obata's art today, but a vital part.

THE RETURN HOME

With the Tokyo prize packed safely away, Obata felt ready to visit his native city. News of his Tokyo success had preceded his arrival home. Sendai's leading newspapers had published full page articles of the lad's triumph and on his arrival a joint newspaper reception was given in his honor.

A few days after the reception, Obata was called upon to face a "public examination." The citizens demand to examine, personally, the aspirant's right to the title of artist. Anyone from the audience may call for a sketch of a certain bit of local scenery. If the artist's "mind's-eye," or retentive memory is undeveloped, his downfall is certain.

The trying examination lasted for a day but Obata succeeded in establishing himself as an artist of Sendai. Shortly after that he left for an extended sketching tour of Northern Japan.

DESIRE TO TRAVEL

Chiura sketched the rugged scenery of Northern Japan. Some months later he communicated to his father these thoughts: "The greater the view, the greater the art; the wider the travel, the broader the knowledge."

After his artist father had agreed with Chiura's desire to travel, they decided on California as the place that would give the "wider view." Together, father and son visited the Rev. Dr. Schnider, rector of the Methodist Protestant Episcopal Church of Sendai, who gave Chiura a letter of introduction to Bishop Harris of the same denomination in San Francisco. With the Rev. Ukai as traveling companion, Chiura's passage was booked from Yokohama to Seattle, Washington, in the year, 1903.

PERFECTION OF JAPANESE MATERIALS

Japanese artists seldom consider time or expense in the perfection of their art. They hold, too, that the artist, like any good craftsman, must use the best possible tools and paints. Before proceeding with Obata's California activities, it is desirable to know the materials used by the Japanese artist, as developed in the Orient.

Gene Hailey art critic, in an interview with Obata, learned from him many secrets of the methods employed to make Japanese paintings on silk. Miss Hailey writes in the Argus of May 1928, under the title, "The Permanence of Japanese Pigments":

> "Peace and permanence are spiritual ingredients of the Oriental traditions. The sense of permanence is always subject to disaster but the good sense of the artist who grinds the plants and pigments used in the Orient is always founded upon the calm facts of some survival of works of art made in centuries past. The formula for paint pigments and mixtures is as settled as the formula reciting reactions to nature in either picture or poem. The Japanese and Chinese, and many Asiatic and Indian artists, are sure scientists in the matter of chemical make-up of paints and mediums.
>
> "Japanese white of the utmost permanence is made from oyster shells. The thickest shells are selected and buried for about one year, then taken out and water poured over them in a steady stream for another year, to whiten them even more. Then the nicest shells are ground and sifted one hundred times through trays of screening. The last and finest powder is never discolored or changed by sunlight directly upon it. Each artist mixes his own powder in a cup, molds it to the consistency of dough and pounds it one hundred times, then fills the cup with water and lets it boil one minute to purify and rid it of certain chemicals. Each artist gauges the thickness of his paint to the type of stroke he plans to use, or habitually uses, and mixes his paint accordingly. The white paint is beautifully transparent when mixed with other paints.
>
> "Blue is ground into twenty different shades equally permanent, all of them from semi-precious jewels, such as lapis lazuli, turquoise and others.
>
> "Green is found in thirty shades, made from the peacock stone, a blue green which is laboriously

separated into blue or green by the water process. Agate, coral and amber are all used in Japanese painting powder. White-gold, green-gold, platinum and silver powder are also used in pictorial decorations and screen designs. Yellow is also made from natural color found in stones. Red, in pire vermillion shade is quick-silver burned. Orange-vermillion is lead treated chemically. Pink is the hardest color to make permanent. It is done, however, by a secret process of steaming the stems of certain high-altitude flowers found on Fuji-yama. Prussian blue, a blackish blue, is the leaves of a vegetable.

"Black is a smoke from an oil, slowly burned by a secret process. This process was perfected about twenty-five years ago by Baisen Suzuki, a wealthy Japanese recluse who gave forty-five years of his life to research. He believed that he could find a better black than the Chinese black of those times. His wife deserted him and he devoted the rest of his days to trials and tests with black pigments. He lived in a distant place in the mountains and did not return to the city until he had achieved his end--a permanent and blacker black."

The article then gives this interesting story of the silk and brushes as used by Japanese artists:

"The silk used for Japanese paintings is selected from the first spring threads of the best silk-worms. These threads are expertly woven by hand with five shuttles. The result is a very expensive surface to paint upon. The silk for painting about eight feet by five costs today more than $100. The silk is stretched with rice paste which the artist mixes himself. Then the silk is washed with warm water over the whole surface with a big Japanese brush, which is very thin and flat. The handle is bamboo and the hairs are a mixture of rabbit and fox. The sturdy winter hairs are always chosen. The whole family of furry animals is liable to contribution to Japanese brushes. Deer, bear, rabbit, badger fox and cat are used in the brushes for different characters of stroke."

With such a background of intense activity, technical tradition and meticulous work, Obata proceeded to perfect his Japanese art methods and skill before coming to America.

SAN FRANCISCO--ART SCHOOL SHOCK

Toward the close of the summer of 1903, Obata arrived in San Francisco, where he presented his letter of introduction to Bishop Harris, and made known his desire to study Occidental art. It was arranged that he visit the Mark Hopkins Institute of San Francisco, then the leading art school of the West. As he entered one of the class rooms he found the students in a disorderly, jocular mood; shouting with laughter and pelting each other with half-eaten sandwiches. Reared in an environment of rigid art discipline, that one visit was enough for the Japanese youth of eighteen. He postponed indefinitely his American lessons in art.

Possessing but slight knowledge of English, Obata decided to take up the language course given at the Methodist school. He interspersed his English lessons with sketching tours about San Francisco's Bay. This was followed during the latter part of 1904 and 1905 by a statewide sketching tour.

SKETCHES OF THE 1906 DISASTER

At the close of 1905, Obata returned from his travels to San Francisco. His sketching tour had convinced him

that California gave him the "wider view" he sought. He then established his residence at the Shinto Temple and in its peace and quiet began to put the finishing touches to his sketches, trusting to his well trained memory.

On the morning of April 18, 1906, at day-break, Obata was suddenly awakened by the chimney of the temple tumbling into his room. In panic he rushed for the sagging door. Rushing to the street he found it packed with frightened people. Obata re-entered the temple and secured a blanket and his sketching outfit. Hardly had he returned to the street when a second shake precipitated a conflagration that destroyed the major portion of the city. The Temple went, too. Obata watched sorrowfully as his recently made statewide sketches vanished in the flames.

With sketching outfit and blanket, Obata retreated from the flames to Lafayette Square, a protected hilltop park. Here he began sketching in watercolor the tragic scenes enacted below. Of these sketches the San Francisco Chronicle of March 4, 1928, in an article about Obata wrote:

> "Shortly after arriving in America, Obata found himself one of the sufferers of the fire of 1906. Even at such a time of stress, in his eagerness to express the feelings of the moment, he made sketches of the leaping flames. Thus it is that Obata has what is probably the only series of paintings of the San Francisco fire made from the actual scenes of the conflagration."

On the second day following the disaster, the city was placed under martial law, and every able bodied man was

requisitioned. When an army detail inspected Lafayette Square, Obata was given a shovel and assigned with nine other Japanese to sanitation duties. For his loyalty and obedience when the others had deserted, Obata was assigned work which entitled him to a pass to visit any part of the city. This was his opportunity to make additional sketches of the disaster.

MARRIAGE

The period of the rehabilitation of the city of San Francisco found Obata working as illustrator for both of the city's Japanese newspapers, the New World and the Japanese-American. Obata began to receive many commissions from members of the local Japanese colony and to meet art dealers and patrons.

When the Portola Festival was held in San Francisco, October 19-23, 1909, to honor Don Gasper de Portola, discoverer of San Francisco Bay, Obata was commissioned by his fellow country-men to execute the Japanese decorations for Union Square. Commissions were also received from S. & G. Gump Co., famous San Francisco art dealers, to decorate two of their art display rooms with Japanese murals.

In 1912 Obata married a San Francisco-Japanese artist, Haruko Kohashi. Today, Mrs. Obata not only assists Chiura, but is an artist in her own right and receives statewide requests for lessons in flower arrangement. To be near her husband she confines her scene of operation to the San

Francisco Bay region. Besides her art work and teaching, she keeps a happy home for their four children. Kimio, a son; Fujiko, a daughter; Gyo, a son; and Yuri, a daughter; were born respectively, in San Francisco, in 1913, 1920, 1923, and 1928. The Obatas are generously hospitable to both Japanese and American friends.

Obata's pride in his family was greatly enhanced when Kimio received with the class of '36 at the University of California, his degree as Master of Art. The children are artistically inclined, and though not persuaded by Chiura, may, in time, follow their father's profession, although at present art is, even for Kimio, merely an avocation. The serenity of Obata's home life has gone far toward the cultivation of his mind and enrichment of his outlook upon life.

MAGAZINE AND MURAL WORK

From 1912 to 1915, Obata was busy with newspaper illustration work, but in 1915 he accepted the position of illustrator and cover-page designer for the magazine "Japan," published under the editorship of James King Steele for the Toyo Kisen Kaisha (steamship company). Obata worked on the periodical from 1915 to 1927, turning out some 3,000 illustrations and numerous cover designs that required the most meticulous research and infallible memory for accurate detail.

Such a volume of work would have justified the average artist in doing little else. But Obata also accepted commissions for Japanese murals from many of California's largest concerns. He did some murals in 1924 for the Toyo Kisen Kaisha for their new San Francisco offices.

Of the five murals, three are 8 ft. x 12 ft. and two 4 ft. x 5 ft.. In them, Obata attempted something that has seldom been done--a watercolor on silk of such size. By introducing a certain kind of glue with his paints, Obata produced an effect of heightened color and depth, such as are obtained with oil paints. Although done in broad flat tones, the scenes embody an infinite amount of the detail for which Japanese artists are famous. These murals are accurate picturizations of Japan's historic and sacred scenes and were painted and completed in Japan and brought here ready to be framed and hung. Art critics acknowledged these silk murals to be among the finest representative works of Japanese art in America.

MADAME BUTTERFLY

The same year that Obata completed the Toyo Kisen Kaisha murals, he was given an unusual commission which involved a huge amount of work. The San Francisco Opera Association had invited Talia Savanieva, the renowned prima donna, to sing the role of Cio Cio San in Puccini's opera, "Madame Butterfly." Authentic scenery and costumes were desired, as the motif of the opera is Japanese, and this end was achieved

by having the scenery and costumes done by Obata, the Japanese artist. The San Francisco Examiner of May 29, 1932, when reporting one of Obata's later exhibitions, referred to the scenery:

> "....We forgot the dismalness of the Auditorium in the contemplation of Cio Cio San's garden. There was a wonderful tree in it, which only a lover of nature could paint. That artist was Chiura Obata."

CALIFORNIA VACATION

With the approach of the summer of 1927, Obata again began preparations for a sketching trip of California's grandeur. Robert Boardman Howard, well known San Francisco artist, and Worth Ryder, professor of art at the University of California, Berkeley, were his companions on part of his camping trip. Obata's adaptability as a camper and his increased efforts are spoken of by R.B. Howard in a letter to Art and Artists, January, 1931, under the heading, "Obata Gets Spirit of California in His Prints":

> "During the summer of 1927 I received word from my friend, Worth Ryder, 'Don't fail to join us. We can pack you out from Yosemite. Obata is a perfect camping companion.'
>
> "So on the day set we met and started off up the trail behind two sturdy donkeys. Worth leading the way, Chiura next with his picturesque Japanese head gear and rucksack bulging with brushes, paint and rice paper, myself urging on the donkeys, bringing up the rear.
>
> "Every pause for rest saw Chiura at work. That is almost the first impression he gives one, either working or on his way to work; never

getting ready. Just somehow always ready, for at least a brief sketch.

"Camping that night beyond the head of Yosemite Falls, we sat before the friendly campfire in the cool silence of the high Sierra, and Chiura told us he must paint one hundred pictures during this month of mountain wanderings. The first one would be Yosemite Falls, for they had spoken to him in music that afternoon on the way up out of the valley

"Next morning he disappeared down the trail we had come, and as the sun rose high, groups of hikers began passing, telling of an artist working like mad at the foot of the first falls. As the morning wore on, more hikers passed, each with a word of wonder, till finally along came the artist himself, all fresh and smiling, with a superb painting under his arm.

"This was a typical morning for Obata. A long hike, hours of work in the sun, the stiff hike back to camp with another fine painting, and ready to repeat it in the afternoon.

"Afterwards, before turning in for sleep, Obata would bring forth his philosophies of life, how to remain young, how to appreciate every minute of existence and time, how right it was to be happy and cheerful and productive, how wrong to shed tears, do nothing and waste time and strength. That to be an artist was best of all things.

"No idle talk was this for him. Obata lives his beliefs and more. He influences those who know him to live deeply and well."

This delightful letter of one artist about another gives a pleasurable glimpse into Obata's personality.

THE INITIAL EXHIBIT

Obata's first exhibit was held in the East West Gallery of the San Francisco Western Women's Club in March, 1928, twenty-five years after his arrival here. To the

preview reception were invited notables from among the consular representatives and San Franciscans prominent in social and art circles. During the course of the exhibit, Japanese refreshments were served and Obata and his wife wore native costumes as they demonstrated painting processes used by Japanese artists, from paint mixing to final drying.

Local newspapers and periodicals reported capacity crowds at the exhibit. A few excerpts will illustrate the effect of his show on local art audiences. Junius Cravens in the Argonaut of March 10, 1928, said:

> "In his watercolors done on silk and Japanese paper he depicts California mountains and beaches, flowers, fruits, fishes and birds.
>
> "A subtle poet, Obata is also a philosopher and a scholar and this background and temperament express themselves in varied manners in his landscapes and portraits. The portrait of Talia Savanieva, the opera singer who was heard in San Francisco, is a jewel. The head of the singer stands out on the light background like a marvelous cameo. The character and personality of the sitter are here enriched and made more expressive through the decorative quality of the work."

Grace Hubbard said in the Wasp of March 10, 1928:

> "Some of his work is really quite exquisite. Other paintings are sketchy, unfinished. But the extraordinary part of it is that Obata has produced over ten thousand actual paintings in the twenty-five years spent in California, where he has walked and sketched from the roughest shores to the highest peaks of the Sierras.
>
> "Obata has never sent any of his works to his native country, he says, for the reason that

> he felt that he had not adequately expressed the beauty and grandeur of California scenery. He has thought only of the joy of his creative work, and this exhibition is brought about by the stress of many years of request from local Japanese to see his pictures.
>
> "For those who have fled from the raucous colors and hideous lines of the daubs of modern art, the pastel shades, colors and controlled lines from the brush of Obata will prove a delight."

Jehanne Bietry Salinger in the San Francisco Examiner of March 11, 1928, gives an accurate description of his paintings and then tells of Obata's use of precious materials:

> "In the one-man show by Chiura Obata, a screen entitled, 'Moonlight at Point Lobos' is attracting comment. It is a study of rocks and waters treated in hard blue and sharp gray. The design of the rocks is done with Japanese black ink.
>
> "For this screen, as in all his paintings, Obata has used colors which he has prepared himself, grinding precious stones and mixing them with certain ingredients of his own choosing. For this particular screen, powder of platinum and agate stone have been lavished on the silk.
>
> "'Lake Basin in the High Sierra' is one of the most beautiful pictures included in the show. It is particularly beautiful in color. Its deep blue, deep green, terra-cotta and grey tones form a beautiful design of mountains and water.
>
> "Several studies of fish are included in the show. One riding with the waves gives a perfect impression of life and movement, and the beholder admires the fine effect of transparency of water given by green tones over grey."

Aline Kistler in the San Francisco Chronicle of March 11, 1928 describes his painting, "Sunset in the Sacramento Valley":

"Much comment has been aroused by the application of Oriental viewpoint to the scenes and subjects in California that is shown in the work of Obata.

"The paintings selected for a hanging illustrate interesting phases of Obata's technique and interpretation. They reveal a subtle combination of sentimentality with rigorous severity of treatment. Showing a technique that is trained and sure of itself, these pictures give instantaneous flashes of a mood, a place or a situation.

"The color is deftly handled with a nice feeling for decorative effect. In some instances the decoration has led to abstraction and one feels the artist's utter freedom from recording actualities. A case in point is the almost startling painting of a sunset in the Sacramento Valley. Except for the cool, grey plain at the base and the feeling of heat above it, the painting is in no way representative. But it is interpretive of the scene portrayed, for Obata has made a mounting, turbulent design of heat waves in flaming crests of color."

Of Obata's lectures and the technique employed in his demonstrations, the San Francisco Chronicle of March 18, 1928, gave this graphic description:

"Chiura Obata, whose paintings are attracting so much attention, will give a lecture and demonstration of 'California through the eyes of a Japanese Artist.' The two demonstrations that Obata has given have excited great interest for, to people used to the occidental way of painting, there is a fascination in the ceremony and quaint solemnity attending Japanese painting.

"Obata, robed in the black garment of the Japanese artist, kneels before the specially prepared silk on which he is to paint. He is surrounded by saucers of watercolor and at his right hand is a case of innumerable brushes of almost every size, shape and description. He holds himself erect, in an almost buddhistic attitude, and contemplates the naked silk."

Obata was not alone in the demonstration. Mrs. Obata was his devoted assistant, and the San Francisco Chronicle continues:

> "Then with sure deft strokes he starts to paint. Brushes and colors are handed to him by his wife who always assists with his work. Without a moment of hesitation or a single gesture, he applies the color, first in broad sweeps for the background, then, timing the spread of drying with a nicety, he paints in the figures of the composition, depending on the degree of wetness to give diffused or definite outlines.
>
> "The audience holds its breath. For those few moments everything is centered on the artist and the picturization of his concept. It has become more than painting; it has become a rite."

A great amount of practice and study is required to handle a brush satisfactorily and control a continuous line or an effect. Grace Hubbard reports this same demonstration in the Wasp of March 28, 1928:

> "Chiura Obata, the Japanese artist....is giving short talks on Japanese manners and methods of painting. The setting is beautiful with Japanese flower arrangement by Mrs. Obata and her friends, and the whole evening spent in the atmosphere of a cultural Japanese and his wife is a revelation to onlookers.
>
> "Obata paints with simplest means yet with intricate technique, using three brushes in one hand at times. A great creative performance."

FATHER'S DEATH--RETURN TO JAPAN

Distance from Japan and a desire to complete certain art commissions prevented Obata from attending his father's funeral, but he cabled his mother to ask that his father's works be saved for him. Obata's mother complied

with his request. His commissions completed, Obata, with a selection of his California studies, departed early in 1929 for Japan and a new phase of his art career.

CALIFORNIA "MESSAGE" TO THE EMPEROR

On arrival in Japan Obata presented to the Emperor of Japan, his "message" from California, a landscape, "Lake Basin in High Sierra." Although out of a multitude the Emperor accepts few gifts, Obata's painting was received and hung in the Imperial household.

In 1930 the landscape was exhibited at Uyeno Park, Tokyo. Of this honor the New York art magazine, the Art Digest reports on February 1, 1931 under the heading, "Obata Wins Imperial Honor":

> "Chiura Obata, San Francisco artist, won first prize at the 87th annual exhibition at Uyeno Park, Tokyo, for one of his paintings, 'Lake Basin in High Sierra,' which, painted on silk was presented to the Emperor of Japan by friends of the artist. The gift was accepted, which means that Obata received a high honor. Although he has clung to the Oriental viewpoint in art, the Occidental creeps into his work. His enthusiasm for California scenery is reflected in his paintings."

None of Obata's California work had been sent to Japan previously, and it is noteworthy that his first presentation not only was accepted by the Emperor, but later won the highest of Japanese art honors.

A NEW STUDY

After the Imperial acceptance of the painting, Obata left for Sendai. In the public library of his native

city, he gave various lectures and exhibitions of his California landscapes. In 1929, Obata decided to take up another phase of Japanese art. Nadia Lavrova, in the San Francisco Examiner of January 4, 1931, told of Obata's new study while in Japan:

> "In recent years he turned his attentions to wood block prints. Going back to Japan, he steeped himself in the tradition handed down from the golden age of the print. All the time, however, the Western background was strong in him. When finally Chiura began making prints from his watercolors, he was abled to strke a new and original note, combining Occidental and Criental expression.
>
> "According to the Japanese tradition, the wood blocks are cut not by the artist himself, but by a special master of the craft. To make one of Chiura's prints, as many as 205 blocks were carved. No reproduction received less than 120 hand paintings. This resulted in so great a fidelity to every brush stroke that the print can scarce be distinguished from the original painting. The characteristics of wood printing are absent. The artist personally supervised the printing at the Takamizawa Print Works in Japan. Specially made paper and old Japanese vegetable and mineral dyes were used, every imperfect impression being destroyed."

TECHNIQUE OF OLD JAPANESE MASTERS

Obata, while on his visit to Japan, besides mastering the technique of wood block prints, found time to copy many works of the masters of Japanese art. When these copies were shown later in San Francisco, Nadia Lavrova told in the San Francisco Examiner of February 8, 1931, of a technique used by Obata unknown to Occidental artists:

> "Here one sees, for instance, a collection of thirty-three very fine copies of Nipponese masters upon which he worked for two and a half years. Far from being looked down upon, such painstaking reproduction is traditional of art study in Japan. To copy the ancients, says Obata, he had to acquire their detached philosophy and also learn breath control, which alone enabled him to emulate their long continuous strokes."

WOOD BLOCK PRINTS EXHIBIT

On his return to San Francisco, arrangements were made with Director E. Spencer Macky of the San Francisco Art Association to exhibit his wood block prints. Of Obata's block print series, the San Francisco Chronicle of November 23, 1930, said:

> "An amount of painstaking labor almost inconceivable to the less patient Western mind has gone into the making of the beautifully colored prints that Obata calls his 'American series.'
>
> "The 'American' group consists of original water colors and their exquisitely exact wood block reproductions, and shows landscapes and wild creatures in the regions of the high Sierras and Yosemite National Park."

These prints were shown later at Mills College, Oakland; the University of California, Berkeley; and other San Francisco bay cities.

WORK OF FATHER AND SON

Chiura Obata had always possessed a deep love and respect for his father. Rokuichi Obata's works of art still lived; as good art should. Obata decided to exhibit his father's work to San Francisco friends. The San Francisco

Chronicle of January 18, 1931, said of the "father and son" exhibit:

> "Lovers of color in Oriental art are showing much interest in the exhibition of the Obata's, father and son, now on view at the California Palace of the Legion of Honor in Lincoln Park.
>
> "In the exhibition, Rokuichi Obata is represented by twenty kakemonos. Half of these are on silk and half on paper. The latter are in black and white, while those on silk use color also, of the more delicate shades. These pictures are Japanese landscapes, done in the traditional Japanese style."

From the contrast shown in the father's and son's work the San Francisco Chronicle feels the Occident has influenced the son, Chiura:

> "In contrast with his father's work, Chiura makes use of brilliant colors, and while some of his pictures are along the traditional Oriental lines, most of them show decided Occidental tendencies. One typical Japanese piece is a picture of a cat. On the other hand, the extreme Western style is seen in a drawing of an American girl."

Nadia Lavrova in the San Francisco Examiner of January 18, 1931, wrote of the exhibition:

> "The 'father and son' exhibition is interesting in several ways. From the scroll paintings of the late Rokuichi Obata it is evident that he was entirely dominated by the Japanese tradition. A lover of nature, as Japanese are, he viewed it through a poetic haze. His black and white paintings, such as 'The Lobster' are masterpieces of eloquent simplicity."

Miss Lavrova then proceeds to give this comparison:

> "Settling as a young man in California, he, (Chiura) deliberately exposed himself to the influence of Western art. So it happens that some of his work, particularly the black and white, is reminiscent of his father's. The

> watercolors show decided Occidental tendencies. Among his paintings in the Oriental manner one notes 'Spring Rain,' 'Setting Sun,' and 'Deer.'"

In a later review of the exhibit in the Examiner of February 8, 1931, Nadia Lavrova gives this description of a work by Chiura, which if unrolled would be nearly a city block in length:

> "An original painting by Chiura in the traditional manner is a frieze 275 feet long by seven inches wide on fragile Japanese rice paper. It depicts a procession of Samurais of the Province of Sendai, going to pay their respect to the Shogun at Yedo. It is extraordinarily decorative."

UNIVERSITY OF CALIFORNIA

In 1932 he was invited to give a course at the University of California summer session, dealing with the analysis of form from the Japanese point of view, and Oriental technique in drawing and painting. He accepted, and was so successful that he was asked to become a regular teacher in the University's art department. To be close to his work he moved with his family to Berkeley, across the bay from San Francisco where he now instructs a class that averages better than a hundred pupils specializing in freehand brush work as an important discipline of their art course.

LOVE OF NATURE

Through a deep love of nature Obata has been able to produce his comprehensive Pacific coast and mountain landscapes. He discovered early in his career that there is no

royal road to such an understanding; that comprehension comes only as the result of a direct approach and laborious personal study. The San Francisco Chronicle of March 14, 1928, confirms Obata's closeness with nature when it said:

> "Working on the theory that an artist must know his material thoroughly, even to the extent of sleeping on the ground and eating the products of the earth underlying the landscape he wishes to interpret, Obata has studied California and made himself at home in its different regions until his brush expresses what California means to him."

Nadia Lavrova in the San Francisco Examiner of January 4, 1931, tells of his love of nature's moods:

> "To begin with, his subjects so far have all been drawn from California. One of the loveliest of his prints depicts a foggy morning on Van Ness Avenue, and leads one to wonder why so many artists have overlooked the decorative possibilities of the San Francisco fog.
>
> "However, it is the great California outdoors which makes its deepest appeal to this artist, a nature worshipper if ever there was one. He declared once that he gains strength when tired by looking at the Big Trees. He knows how to render the melancholy beauty of Lake Mono, the quiet majesty of Yosemite cliffs, the promise of life as evidenced by young redwoods growing above fallen giants."

In his proximity to nature Obata has had frequent occasion to study the detailed beauty of flowers. Of his flower paintings the San Francisco Examiner of September 6, 1931, remarked:

> "Obata's flower paintings show a new manner and a new viewpoint. The Japanese artist has gone back to the Oriental tradition of omitting a background, and so made his composition all the more eloquent. Painted with a studied, poetic

> simplicity, he tries to capture the inner significance of the living form which is his subject. To him, Nature, which he loves with an absorbing devotion, is an open book which he is continually reading. He distills the essence of a million outdoor impressions in his work."

Speaking of Obata's exhibit of still-life studies shown at the Courvoisier Art Galleries, the San Francisco Chronicle of May 15, 1932, also mentions his love of nature:

> "Chiura Obata's love of Nature is always close to the surface of his painting. The impulse to play historian to the delicate colors and contours of nature is second only to his original impulse to paint.
>
> "The exhibition covers several phases of Obata's work, and almost serves as a summary of his experimenting. It ranges from a small group of still-life compositions, solidly painted and realistic, to the dexterously casual watercolor of a fawn. In this with a few brush strokes, he achieves a delightful impression of momentarily arrested fleetness. Paintings on silk are completely Japanese in the small scaled, detailed line and his sure taste in composition is in evidence in all the paintings."

Grace Hubbard in the Wasp-News Letter of May 21, 1932, reported a later Obata exhibit at Courvoisier's Gallery and wrote of his close study of nature:

> "Chiura Obata interprets with delightful freshness and intuition the appeal of Nature. His still-life arrangements, his studies of flowers, birds and fish, his landscapes are instinct with a virtual worship of natural forms and colors. California is his delight, and his is inspired by the beauty and sumptuousness of the California scene. Revealing an Oriental touch in his economy of brush strokes and eloquent rhythm, he achieves a decorative and at the same time significant effect. His colors are ingeniously applied and arresting."

The final article dealing with Obata's sensitive study of nature is in the Daily Californian, publication of

the University in Berkeley, February 5, 1934, by Eleanor Morris, which quotes Obata as saying that:

> "'Wherever there are works of nature there is beauty. It is this beauty in nature that I try to depict in my painting.'
>
> "Asked about his landscapes, he ardently denied affiliation with any special school. 'I paint nature,' he said, 'not as if I were a classical, or a cubist, or an impressionist, but simply as I see her loveliness.'"

In the same article Miss Morris, after a description of Obata's pictures as exhibited at the California Palace of the Legion of Honor, mentions Obata's contention that:

> "....to paint nature one need not necessarily follow the dogma of a particular school."

PHILOSOPHY

An important phase of Obata's boyhood was the study of philosophy. With his study and practice of Zen, a branch of Buddhism, and of Shingon, another Oriental philosophy, he has augmented his capacity for painting by a direct approach to the Universal Teacher, "Nature." The combination of all these profound studies has given Obata an unusual outlook upon life which undoubtedly affected his art. Therefore, articles dealing with Obata's philosophy of art are pertinent. Junius Cravens in the Argonaut of March 4, 1932, under the heading of "What Price Glory," presents the artist's outlook:

> "There is a rare combination of disarming naivete and rich Oriental philosophy in the foreword which the Japanese painter, Chiura Obata has written for the catalogue of the exhibition of his paintings which is now being held at 'La Casa de Manana,' Berkeley, and which we quote in full.

"'My idea of biography deals not in past or the present, but lies in the future. The past speaks for itself, and actions speak for the present. In words I speak for the future. My brush and I look ahead only.

"'I intend my path in life to be as plain, simple, and definite as air and water--water as pure as dewdrops on the wild flowers of Tuolumne Meadow at dawn; as melodious as the winding mountain stream in spring; as ominously symphonic as the powerful waterfalls of Yosemite; as meandering as the brook winding in and out through hill and dale, uniting and reuniting, but flowing ever onward to the sea; and as great as the mighty strokes of waves and the fathomless depth of ocean color.

"'Success or failure is not my aim in life. Whether I be a flake of snow or only a drop of dew I do not care. I wish only to paint with gratitude to 'Nature' in my heart and sincerity in my brush.' This is my future, my biography.'"

Another article on Obata's philosophic approach to art is by H. L. Dungan, in the Oakland Tribune of March 24, 1935. Under the arresting heading, "Artist Paints Picture of Beautiful Princess Between 2 and 3 A. M.," Dungan said:

"When one of our young artists begins to talk about his soul-reaction to art, the inspiration he hopes to get in some distant time, his emotions and so on, I am cold to the theme under which he warms. When Chiura Obata, Japanese, tells me of his feeling for art, I believe him.

"That 'feeling' also includes years of hard and faithful work, Oriental patience, a lively appreciation of nature and more hard work.

"Obata is lecturer in art at the University of California. Thirty of his paintings are being shown at Haviland Hall, on the University grounds.

"Among his paintings is the tall and lovely Princess Sotoori, who lived some 1500 years ago in Japan and was so lovely that her beauty shone through her garments. The painting of her by Obata came about in this manner.

"Someone gave Obata morning-glory seeds. Obata loves flowers, fish, mountains and forests. He planted the seed and they flourished. When they came into bloom he was reminded of the beautiful Princess.

"At what hour of the day should you paint a princess whose beauty is so great that it shines through her garments, and reminds you of morning glories? Why, no time except between 2 and 3 A. M. when the moon is full.

"So the picture of the Princess Sotoori was painted in the morning hours when the morning glories were coming into full life. As a matter of fact, I know nothing of morning-glories or whether they come into full life in the morning or evening, but--I'll wager Obata does. He never paints anything he doesn't know all about, including ancestry and present relatives."

As a summary of Obata's fusion of Oriental philosophy with his nature studies of California, one of his own poems serves well:

"My aim is to create a bowl full of joy
Clear as the sky,
Pure as falling cherry petals,
Without worry, without doubt;
Then comes full energy, endless power
And the road to art."

CRITICS EVALUATION

While technical and philosophical evaluation of Obata's work has been given in previous pages, critical opinion must also be presented. From these sources a better understanding of Obata's art may be gained. The first excerpt from a chronologically arranged group of articles is by Professor Perham W. Nahl, who, in "Art and Artists" of January, 1931, wrote:

"His work is filled with significant color and form. His art embodies both ancient and modern thought, and is a true mixture of Occidental and Oriental expression."

The second article is from the San Francisco Examiner of May 29, 1932. In its report of Obata's work shown at Courvoisier's Gallery, it said:

"They are pure Nippon, or, if you like, with just a suspicion here and there of Western Influence, though even that is rather dubious.

"So, inasmuch as the themes are California, you have America contemplated through the eyes of an Oriental.

"Here, for example, is Van Ness Avenue on a foggy morning. It is all mood, all impression. The artist is not concerned to have you recognize the locality.

"But the scene of the sea beach writhes as if it were a tremendous serpent. And there are sketches of horses, vibrant with rhythm. The tide comes in on Bakers Beach, half sea, half mist.

"Nature knows no depression, says Obata. He forgets the world's troubles in picturing a lone duck floating through a faint transparency of blue, with a faint wraith of a tree in the foreground.

"It is a thought-stimulating exhibition."

The third article is from the Oakland Tribune of March 6, 1932 by H. L. Dungan. Obata's combined use of Oriental and Occidental technique is interestingly presented:

"Obata has all the grace of the Oriental coupled with a western love of color. When painting redwood trees in grey and black his trees are beautiful, impressive, as one sees them. He can render a landscape, a mountain or birds on a reed quite as well in this medium. But that is

> not enough for him. He has turned to the use of natural color and made quite as excellent use of it. One painting of a Japanese quince on a yellow background is a study in color in its most subtle form, and in direct contrast is the 'Sea Gull,' a brilliant splash of blue background with a lone seagull bobbing on it. Obata is a skilled draughtsman and an original artist. His work is always interesting and often astonishing because it shows a distinct western influence without losing for an instant the true grace of the Oriental."

The fourth article is that by Junius Cravens in the Argonaut of May 20, 1932, who wrote of Obata's Courvoisier exhibit:

> "Chiura Obata again distinguishes himself for versatility and superb draughtsmanship. In following the various exhibitions of this Japanese artist's work which have been held in San Francisco, one begins to recognize the vast amount of thorough, indefatigable study that must have gone into forming its foundations.
>
> "Obata preserves in many of his paintings and drawings the accepted Japanese traditional style of meticulously accurate delineation, rendered in a decorative manner. We have formerly commented also upon his interesting and successful experiments in translating the American scene into the terms of the conventional Japanese school. In the current collection he further proves the variety of his accomplishments in at least three California landscapes which are rendered in the Occidental manner. They are very well done, though, by contrast, they perhaps lack some of the charm of his 'native' method."

Edward Radenzel in the Wasp-News Letter of January 7, 1933, tells of Obata's participation in the Annual Western Water Color Exhibition at the California Palace of the Legion of Honor:

> "There is a spring brightness about the Obata naturalistic panel...."

while Howard Talbot in the Wasp-News Letter of March 4, 1933, tells of a barter show held at Courvoisier's Gallery in which:

> "Obata showed studies of dance rhythms, lyric motion suggested by an eloquent frugality of line."

Mr. Talbot in his report of the Competitive Water Color Show held at Gump's Gallery wrote in the Wasp-News Letter of March 18, 1933:

> "There is a particularly effective marine in restrained color by Chiura Obata, 'Incoming Tide,' a lovely little boat at the edge of grey lapping water, a mood economically suggested."

The last, from a large file of articles here partially quoted is by Harry Haswell in the Wasp-News Letter of April 18, 1936:

> "For a complete study in the value of artistic line, the works of Chiura Obata, now on view at the Artists Cooperative Gallery, should provide a much-needed and valuable object lesson for many of the local aesthetes of paint and brush. It is a genuine pleasure to see how the tricky and elusive line is taken by Obata and turned into a graceful, flowing line of direction for his realistic studies. He does not, however, abuse his inborn Japanese power of holding his drawing in a compact, pleasing arrangement of this selfsame line as a punctuation mark to his hair-line studies of animal life.
>
> "....He is unfortunately, too little known for his fine work as instructor in the art of brush-drawing at the University of California. Little influenced by Western methods of painting, his work is essentially Japanese in tone, yet, in his landscape work, with a high degree of expressiveness not often found in the Japanese realism. Semi-mystical studies in soft colors and hazy washes of line are also exhibited and reveal a true poetical bent in Obata's nature; gracefulness, and intelligent use of smooth line make his work unique among Western artists."

With a quantity of printed evaluations of Obata's art still unquoted, one feels that the few here presented sufficiently reveal the high esteem in which Obata is held by Western critics.

CONCLUSION

At fifty-two years of age, Obata exemplifies in his numerous art activities the spirit of youth. His unfailing activity and ceaseless effort endear him to his students. A recent example of his indefatigable work is the manner in which he spent his 1937 vacation. Alone in California's magnificent Yosemite Valley, in three weeks he added some forty landscape "messages" of the adopted land he loves so dearly. A visit to his Berkeley home may serve as an illustration of his affection for California. There, in the rear enclosure, may be seen a collection of California's vari-colored rocks and flowers. These souvenirs, composed as in a Japanese garden, were brought from High Sierra fastnesses. Obata has sketched in isolated spots where it took courage to venture.

As a result of his traditional Japanese discipline of mind and body, and his years spent patiently studying California's wealth of natural beauty, Obata looks eagerly to the future. His assertion, "I am not a finished artist, I am still studying until I die," is typical of the man and indicative of his serious intent.

CHIURA OBATA

REPRESENTATIVE

WORKS

LANDSCAPES--OIL, WATERCOLOR:

After the Earthquake
After Spring Rain
April Showers
Bakers Beach
Call of Autumn
Campus Trees, Berkeley
Crashing Waves
Creation
Eagle Peak
El Capitan
Evening Glow
Fig Branches
Flooding Rain
Full Moon
Incoming Tide, Bolinas
Klamath River
Lake Basin in High Sierra
Lifted Snow
Mono Hill, High Sierra
Morning Calm
Moonlight, Point Lobos
Moonlight, High Sierra
Mother Earth
Mountain Lake
Mt. Shasta Dawn
New Moon
Old Cypress, Point Lobos
Pacific Grove
Porcupine Flat
Santa Barbara National Forest
Setting Sun, Sacramento Valley
Shooting Stars
Silence of Music
Spring Mist, Saratoga (Illustration Picture)
Storm Weather, Point Richmond
Suisun
Thunder Storm on Mt. Lyell
White Wolf Meadow
Yosemite Cliffs
Yosemite Waterfall

PORTRAITS--OIL, WATERCOLOR:

Princess Sotoori	
Talia Savanieva	Japanese Prima Donna
Matsus	Japanese Actor
Sojin Kamiyama	Japanese Actor
Shindo Genma	Japanese Actor
Gyo	Artist's Son
Stephen Pepper	
Self Portrait	
Maiden of Northern Japan	

MURALS:

S. & G. Gump, Temple Room
Angels and Lotus (Japanese Watercolor), 1909

S. & G. Gump, Red Lacquer Room
Black Crows-Snow Pine (Japanese Watercolor), 1909

G. T. Marsh Co.
Birds (Chinese Style, Watercolor), 1920

Emporium Corporation, Oriental Department
Four Seasons (Japanese Watercolor), 1923

Toyo Kisen Kaisha Steamship Co.
Nikko; Miyajima; Arashigama, 1924
(Japanese Watercolors)

Iwata Co.
Santa Barbara ("Hoo" Oil), 1925

G. T. Marsh Co.
Bats (Oil), 1925

SCENERY AND COSTUMES:

San Francisco Opera Association
Madame Butterfly (copyrighted), 1924

ANIMAL STUDIES:

Horses
Deer
Fawn
Rabbit
Squirrel

STILL-LIFE:

Striped Bass
Peony

NUMEROUS "SCREENS":

Scrolls
Kakemonos
Wood Block Prints
Miniature Gardens
Varied Studies

EXHIBITIONS:

San Francisco, California
East West Gallery, Western Women's Club, March 1928
California School of Fine Arts, October 1930
Gyosei Hall, November 1930
Courvoisier Art Gallery, January 1931
California Palace of the Legion of Honor, February 1931
California School of Fine Arts, February 1931
California Palace of the Legion of Honor, June 1931
Duncan Vail Co., August 1931
Courvoisier Art Gallery, September 1931
A. F. Martin & Co., April 1932
De Young Museum, April 1932
San Francisco Art Association, April 1932
Courvoisier Art Gallery, May 1932
East West Gallery, Western Women's Club, September 1932
De Young Museum, December 1932
Western Watercolor Annual, California Palace of the Legion of Honor, December 1932
Courvoisier Art Gallery, March 1933
Gump's Competitive Watercolor Exhibit, March 1933
California Palace of the Legion of Honor, February 1934
San Francisco Art Association, September 1935 1st Graphic Arts
Artists Co-operative Gallery, April 1936

Oakland, California:
Mills College Art Gallery, March 1931
Oakland Art Annual, October 1933

Berkeley, California
University of California, Art Gallery, December 1930
La Casa de Manana, March 1932
University of California, Haviland Hall, May 1933

Palo Alto, California
Stanford University Art Gallery, June 1932

Yosemite Valley, California
Best Art Studio, July-December 1937

Los Angeles, California
Stendahl Art Galleries, 1931

Portland, Oregon
Portland Museum, 1936

Phoenix, Arizona
City Museum, 1937

Chicago, Illinois
Chicago Art Institute, 1936

Philadelphia, Pennsylvania
Pennsylvania Academy of Fine Arts, 1934-35-36

Tokyo, Japan
Spring Annual Exhibition, 1902
Uyeno Park, 1930

Sendai, Japan
Public Library, 1929-30

PERMANENT COLLECTIONS:

Albright Gallery, Buffalo Fine Arts Academy
Early Spring (Oil)
S. & G. Gump, San Francisco
Japanese Murals (Watercolor on silk)
Toyo Kisen Keisha Steamship Co., San Francisco
Five murals depicting Japanese scenes

PRIVATE COLLECTIONS:

Emperor of Japan (Private Household--Japan)
Lake Basin in High Sierra (Oil)

AWARDS:

Honor Medal, Tokyo Annual Spring Exhibition
Early Spring (Oil), 1902
First Prize, Uyeno Park, Tokyo
Lake Basin in High Sierra (Oil), 1930

CLUBS:

Member:
Kenseikai, Tokyo, Japan, 1901
San Francisco Art Association, 1937

CHIURA OBATA

BIBLIOGRAPHY

San Francisco Chronicle
February 26, 1928, p. D7--March 4, 1928, P. D8
March 11, 1928, p. D7--March 18, 1928, p. D7
April 1, 1928--November 23, 1930, p. D4
January 18, 1931, p. D5--January 25, 1931, p. D5
February 1, 1931, p. D5--February 15, 1931, p. D5
June 14, 1931, p. D6--April 3, 1932, p. D3
May 15, 1932--May 29, 1932, p. D3

San Francisco Examiner, March 4, 1928, p. E10
March 11, 1928, p. E10--March 18, 1928, p. 18
October 26, 1930, p. E10--December 21, 1930, p. E10
January 4, 1931, p. E10--January 18, 1931, p. E10
February 8, 1931, p. E10--February 15, 1931, p. E13
June 14, 1931, p. E8--August 16, 1931, p. E8
September 6, 1931, p. E8--April 3, 1932, p. E8
April 24, 1932, p. E3--May 29, 1932, p. 6E5
June 19, 1932, p. 8E4--April 12, 1936, p. 11

San Francisco Call-Bulletin
December 27, 1930--January 10, 1931, p. 14
May 14, 1932, p. 8--May 21, 1932, p. 8
December 17, 1932, p. 6--December 24, 1932, p. 11
January 28, 1933, p. 6--April 15, 1933, p. 4
May 13, 1933, p. 7--January 20, 1934, p. 8

San Francisco News
December 26, 1930, p. 9--April 8, 1936, p. 11

Presidio Height Press, December 23, 1930

Divisadero Advocate, December 23, 1930

Fillmore News, December 25, 1930

Municipal Journal, December 25, 1930

Park Presidio Herald, December 26, 1930

Hayes Valley Advertiser, December 26, 1930

Japanese-American News, December 26, 1930

Richmond Banner, January 2, 1931

Golden Gate News, January 7, 1931

Richmond Record, January 9, 1931

Japanese New World, May 24, 1932

Oakland Tribune, September 11, 1927
March 18, 1928--December 11, 1930
March 22, 1931--March 6, 1932
March 24, 1935

Berkeley Gazette
March 15, 1928--March 3, 1932

Berkeley California Courier, December 27, 1930

Daily Californian, Berkeley
March 20, 1928--February 5, 1934

Morning Sentinel, Santa Cruz
January 24, 1928

Mercury Herald, San Jose
March 24, 1928--May 6, 1937

Los Angeles Times, July 1, 1928, p. 26

Fresno Republican, April 2, 1931

Santa Barbara Daily News, June 30, 1931

Santa Maria Daily Times, July 2, 1931

Mill Valley Record, May 13, 1932

Riverside Daily News, January 16, 1934

Carmel Pine Cone, August 30, 1935

Tohoku Nipo, Ou Nipo, Kahoku Shimbun, Sendai, Japan
(From Artist's scrapbook--no dates)

Japan Advertiser, Tokyo, Japan
April 10, 1928

Honolulu, Advertiser, Honolulu, T.H.
November 17, 1930

Honolulu Star-Bulletin, November 22, 1930

Argus, San Francisco, March 1, 1928, p. 7
April 1928--May 1928, p. 11

Wasp, San Francisco, March 3, 1928, p. 23
March 10, 1928, p. 23--March 24, 1928, p. 23

Argonaut, San Francisco
March 10, 1928, p. 9--September 26, 1931
March 4, 1932, p. 14--April 8, 1932, p. 13
September 16, 1932, p. 13--September 20, 1935, p. 19

Wasp-News Letter, San Francisco
November 1, 1930, p. 12--January 3, 1931, p. 12
January 31, 1931, p. D5--March 12, 1932, p. 12
May 21, 1932, p. 12--June 4, 1932, p. 12
December 10, 1932, p. 12--January 7, 1933, p. 13
March 4, 1933, p. 12--March 18, 1933, p. 12
January 20, 1934, p. 12--January 27, 1934, p. 12

Art & Artists, San Francisco
January 1931, pp. 1- 2- 3

Art Digest, February 1, 1931, p. 21
October 1, 1935

Art Index, p. 1038

ACKNOWLEDGMENT

California Art Research wishes to express its appreciation for the work done under the chief editorship of Gene Hailey from the period at which she took the place of the late Junius Cravens. The editorial writers, to whom much thanks are due, directly responsible for the writing of the monographs, are:

Doris Adams
Florence Bradley
Matthew Gately
Isabelle John
Marjorie Lee
John Ruiz
Gretchen Clark
Charles Hooker
Lucille Larme
Diane O'Connell
Grant Wallace

The rewrite editors, who assumed the responsibilities of that task when the need for such work became apparent, are:

Dorothy Ellis
Eddie Shimano
Norman Bode
Dean Beshlich

Without the help of the admirable staff of research workers, whose labors were responsible for the compiling of the vast body of material relevant to California's art history, these mongraphs could never have been written.

To the office staff, mechanical department and photographers, without whose splendid cooperation and labor the volumes could not have been printed, assembled and distributed, many thanks are also due.

The project also wishes to acknowledge the kindnesses extended to the research workers and editors by such people as:

Dr. Walter Heil of the De Young Museum; Dr. Grace L. McCann Morley, director of the San Francisco Museum of Art, who consistently offered constructive and helpful criticisms; Albert M. Bender; the directors of the California Historical Society, the Bohemian Club and the Art Association; and the many individual artists, or their relatives and friends, who gave so generously of their time and effort.

F.S. McFarland-Supervisor

DISTRIBUTION AGENCIES

Other than those copies retained for W.P.A. files, as a matter of record, and the copies used for the required publicity, the following list comprises the entire group of institutions to which the First Series of the California Art Research has gone. In the event of a possible second edition, it is hoped to extend this list to include the many who have requested single volumes, or the series as a whole, and other agencies who, for purposes of record were entitled to them. Unfortunately, it has been impossible to supply such copies owing to limitations on the size of the edition.

A.K. Smiley Public Library
Alameda County Free Library
Alhambra Public Library
Berkeley Free Public Library
Burbank Public Library
Burlingame Public Library
California Palace of the Legion of Honor
California State Library
California State Library (Sutro Branch)
Chico State College Library
Colusa County Public Library
Eureka Free Library
Fresno State College
Fresno County Free Library
Fresno City Free Library
Fullerton Public Library
Glendale Free Library
Humboldt County Library
Humboldt State College
Kern County Free Library
Los Angeles Public Library
Los Angeles County Pub. Lib.
Los Angeles County (Inglewood)
Long Beach Public Library
Merced County Library
Monrovia Public Library
Monterey County Pub. Library
Ontario Public Library
Orange County Public Library
Oakland Free Library
Palo Alto Public Library
Pasadena Public Library
Pomona Public Library
Richmond Public Library
Riverside Public Library
Sacramento City Public Library
Sacramento County Pub. Library
San Bernardino Public Library
San Bernardino County Pub. Lib.
San Diego County Public Library
San Diego City Public Library
San Diego State College
San Francisco Art Association
San Francisco Museum of Art
San Francisco Public Library
San Francisco State College
San Jose Free Public Library
San Jose State College
San Leandro Public Library
San Mateo Public Library
Santa Ana Public Library
Santa Barbara Public Library
Santa Barbara State College
Santa Clara County Pub. Library
Santa Cruz Public Library
Santa Monica Public Library
South Pasadena Public Library
Southwest Museum Library
Stanislaus County Public Lib.
San Joaquin County Free Lib.
Stockton Public Library
University of California Lib. (Berkeley, California)
University of California Lib. (Bancroft division)
University of California Lib. (at Los Angeles)
Ventura County Public Library
Whittier Public Library